

MUSIC & DRAMA

INDEXED

MUSICAL AMERICA



James Abresch

ROBERT WEEDE

NOVEMBER 25, 1944

LEON

Fleisher Arrives!

BY UNANIMOUS
ACCLAIM



(Headline) BOY PIANIST REAL PRODIGY

"Sporting a wide-spanning technic and interpretive style belying his years, young Fleisher put in a stirring account of the Brahms D minor concerto. Fresh elan hummed through the end movements like current, and in the Adagio there was poetry. Showed surprising poetic quality, besides sweep and line in the best virtuoso vein."

New York World Telegram—Nov. 6, 1944

Piano Soloist with New York
Philharmonic Symphony Orchestra,
Pierre Monteux, Conducting, Nov. 4, 5, 1944

"Every critic in the house immediately recognized that here was no ordinary youthful debutant of average promise. He showed a broad command of the piano, based on sound, sensitive musicianship. His technique was remarkable; his interpretation, surprisingly mature."

Newsweek—Nov. 20, 1944

"At once established himself as one of the most remarkably gifted of the younger generation of American keyboard artists. Virtuosity such as Mr. Fleisher made known at this debut still remains a rarity. With no apparent effort he overcame the difficulties of the Brahms masterpiece in a breath-taking manner. There was exceptional power and brilliancy where needed, the range of dynamics at the youth's command proving as unusual as his digital dexterity. An extraordinarily accurate and vivid performance. . . . The interpretation as well as the digital treatment marked Mr. Fleisher as a greatly talented and highly accomplished artist."

New York Times—Nov. 6, 1944

"Mr. Fleisher revealed an extraordinary command of the mechanics of the keyboard, accounting for the concerto's most arduous pages with consummate ease, including amazingly accurate and powerful delivery of the chain-trill passages in octaves. His dynamic gamut is widely variegated. Revealed uncommon musical sensibility, a sensibility combined with a sound musicianship."

New York Herald Tribune—Nov. 6, 1944

"It took very little more than the opening measures of his solo part to indicate the unquestionable talent and assured future of the young pianist. He exhibited a poetic quality, a sincerity and a musical absorption."

New York Sun—Nov. 6, 1944

"He is undoubtedly the greatest pianistic find of the century." —PIERRE MONTEUX

Steinway Piano

NCAC

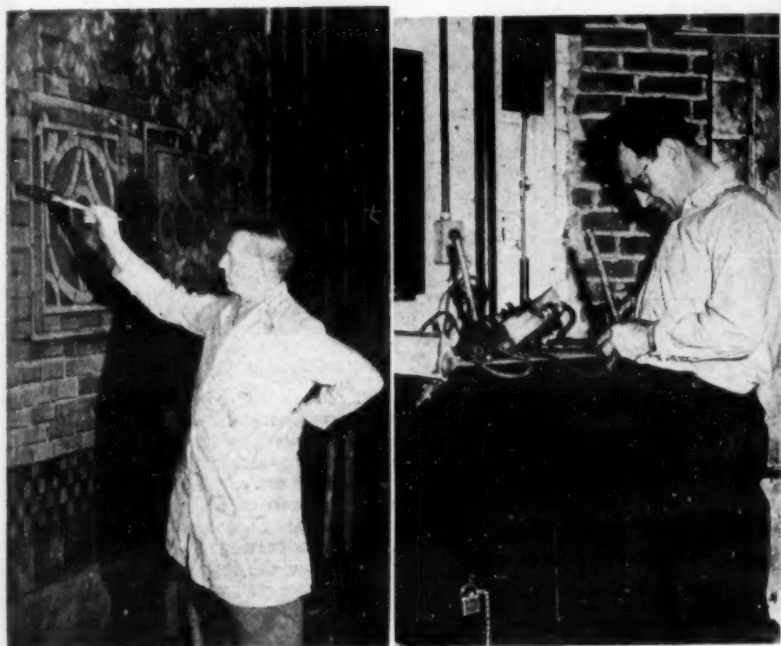
NATIONAL CONCERT and ARTISTS CORPORATION • 711 FIFTH AVE., NEW YORK 22, N. Y.

ALFRED H. MORTON, President

MARKS LEVINE, Director, Concert Division

MUSICAL AMERICA

It's a Man-Sized Job Back Stage at the Met.



Metropolitan Lists First Week's Operas

"Faust", "Don Giovanni", "Aïda", "La Bohème", "Die Walküre" and "La Traviata" Are To Be Given—Seven Debuts Are Scheduled

THE 1944-45 season of the Metropolitan Opera Association, which begins Nov. 27, marks the 60th year of opera to be presented here, and this year, as in the first season of 1883-84, Gounod's "Faust" will be the opening performance. Licia Albanese will sing Marguerite and Raoul Jobin will make his season's debut in the title role. Martial Singher and Ezio Pinza will sing the roles of Valentin and Mephistopheles, respectively. This is the fourth time that "Faust" has been chosen as the opening opera of the season.

With the exception of two operas, "Faust" and "Die Walküre", to be given Dec. 2, the other performances are from the Italian wing, namely: Mozart's "Don Giovanni" on Nov. 29; Verdi's "Aida", Nov. 30; Puccini's "La Bohème", Dec. 1, and Verdi's "La Traviata", Dec. 2. The latter is a non-subscription special performance.

Seven of the 14 artists who have been added to this year's roster will make their debuts during this first week. Martha Lipton, contralto, will interpret the role of Siebel on opening night; Florence Kirk, soprano, will be heard as Donna Anna in "Don Giovanni", Nov. 29; Philip Whitfield, bass, and Richard Manning, tenor, will sing the roles of the King and a Messenger, in "Aida", Nov. 30; Hugh Thompson will be heard as Schaunard in "La



Bohème", Dec. 1, and Beal Hober and Jeanne Palmer, sopranos, will represent two of the Valkyries, Dec. 2.

In "Don Giovanni", which has been restored to the repertoire after a season's absence, several artists will appear in new roles. They are Nicola Moscona as Il Commendatore, Eleanor Steber as Donna Elvira and Nadine Conner as Zerlina. Jan Peerce will sing Rodolfo in "La Bohème", also for the first time here, and Emil Cooper will conduct his first "Aida" at the Metropolitan.

Complete casts for the week include: "Faust": Licia Albanese, Martha Lipton (debut), Thelma Votipka, Raoul Jobin, Martial Singher, Ezio Pinza and John Baker. Wilfred Pelletier will conduct. Stage director is Desire Defrère.

"Don Giovanni", on Nov. 29: Florence Kirk (debut), Eleanor Steber, Nadine Conner, Mr. Pinza, Charles Kullman, Nicola Moscona, Sal-

(Continued on page 4)

Record Companies

Grant Union Demands

RCA Victor, NBC and the Columbia Recording Corporation Sign New Contracts, Settling Dispute of Two Year's Duration

THE twenty-seven-month deadlock between RCA Victor, NBC and the Columbia Recording Corporation and James C. Petrillo, president of the American Federation of Musicians, came to an end when the companies capitulated to the demands of the union leader and agreed to pay fees to the union ranging from a fraction of a cent to five cents on each record made, depending on the price of the disc.

The settlement came only after a long and bitter fight during which Mr. Petrillo ignored rulings by the WLB and a specific request from the White House to forego his claims. The agreement signed marks the first time in the history of industry that companies have agreed to pay, directly to a union, a stated fee for each piece of merchandise it produces.

The fund derived from this revenue, which is estimated to be about \$4,000,000 a year, will go directly into the hands of the union to be used as it sees fit or perhaps to "spread musical culture and give employment to musicians who have been put out of work by records . . .", as Mr. Petrillo puts it. Individual artists who make the records will in no way profit by the ruling.

Speaking of the record companies after the agreement was made, Mr. Petrillo stated that they had "displayed bitterness, unfairness, injustice, trickery and reactionism which would do justice to the slave owners of pre-Civil War days".

From Edward Wallerstein, president of the Columbia Recording Company, came the statement, "The economic pressures on us are such that we can no longer wait and must now either sign or go out of business. We are finally accepting because of the Government's unwillingness or incapacity to enforce its orders".

Opera's First Week Announced

(Continued from page 3)

vatore Baccaloni and Mack Harrell. George Szell will conduct. Stage director is Herbert Graf.

"Aida", Nov. 30: Zinka Milanov, Margaret Harshaw, Maxine Stellman, Frederick Jagel, Lawrence Tibbett, Norman Cordon, Philip Whitfield (debut) and Richard Manning (debut). Emil Cooper will conduct. Mr. DeFrère is stage director.

"La Bohème", Dec. 1: Grace Moore, Frances Greer, Jan Peerce, John Brownlee, Mr. Cordon, Mr. Baccaloni, Hugh Thompson (debut), Lodovico Oliviero and John Baker. Cesare Sodero will conduct. Mr. DeFrère is stage director.

"Die Walkure", Dec. 2, matinee: Rose Bampton, Helen Traubel, Kerstin Thorborg, Beal Hober (debut), Miss Votipka, Irene Jessner, Lucille Browning, Miss Lipton, Jeanne Palmer (debut), Hertha Glaz, Miss Harshaw, Lauritz Melchior, Herbert Janssen and Alexander Kipnis. Mr. Szell will conduct. Lothar Wallerstein will be stage director.

The non-subscription performance of "La Traviata" on Dec. 2 will present Bidu Sayao, Maxine Stellman, Mona Paulee, Mr. Kullman, Leonard Warren, Alessio De Paolis, George Cehanovsky, Louis D'Angelo and Lorenzo Alvary. Mr. Sodero will conduct. Mr. DeFrère will be stage director.

The gala program on Dec. 3, which will present scenes from "Faust", "Rigoletto", "Aida" and "Samson et Dalila", will be sung by Mmes. Albanese, Altman, Benzell, Browning, Greer, Jessner, Kirk, Paulee; Messrs. Alvary, Carron, Cassel, Cordon, Dame, Gerard, Hargrave, Harrell, Jagel, Thompson and Whitfield.

Leinsdorf Conducts Havana Philharmonic

Erich Leinsdorf, conductor of the Cleveland Orchestra and guest leader at the Metropolitan Opera, conducted recently in Havana where some of the concerts of the Havana Philharmonic had to be postponed because of a hurricane. The third concert's gross intake was turned over to the government for relief.

Mr. Leinsdorf, who was guest conductor of the Havana Philharmonic for a month, found that it was "quite difficult to get started again with rehearsals after the storm. There were no street-cars for a couple of days." He included Morton Gould's "American Salute" in his programs. The orchestra is predominantly native. For

Toscanini to Repeat Program of 1926 Debut

ON the evening of Jan. 13 at Carnegie Hall, Arturo Toscanini will conduct the Philharmonic-Symphony in the program with which he made his first appearance with the orchestra almost two decades ago, in January, 1926. The concert is being given for the benefit of the Pension Fund of the Philharmonic-Symphony Society.

The program includes Haydn's "Clock" Symphony, Respighi's "Pines of Rome", Sibelius's "Swan of Tuonela", Siegfried's Death and Funeral Music from Wagner's "Götterdämmerung", and Weber's "Euryanthe" Overture.

Until Dec. 1 tickets will be on sale for subscribers only, but after that date they will be available to the general public.



Beal Hober



Philip Whitfield



Frederic Synrod



Richard Tucker



Jeanne Palmer

FIVE SINGERS
RECENTLY
SIGNED
BY THE
METROPOLITAN

his first concert Mr. Leinsdorf had fourteen rehearsals with the full orchestra. He wrote: "Here, the conductor stands solely on his ability to do something with the existing group, since these Philharmonic members are about all the human music supply of the Island of Cuba."

Music Clubs Set Convention Date

Powell's Folk-Symphony To Be Played by Chicago Symphony

The next Biennial Convention of the National Federation of Music Clubs will be held June 26 to 30 inclusive, 1945. The place will be Chicago and the headquarters the Palmer House. Heading the convention program committee will be Mrs. Royden J. Keith of Chicago. Like the convention of 1943, held in New York City, the 1945 Biennial will be streamlined to war requirements.

From a musical angle, the most important feature of the convention will be the world premiere of John Powell's symphony based on American folk tunes, which was commissioned by the Federation several years ago, and which will be performed by the Chicago Symphony Orchestra. To key the remainder of the program to this event a Folk Festival is planned which will draft talent from groups of foreign-born musicians in Illinois and nearby states.

Several distinguished musical artists, among them Metropolitan Opera tenor James Melton, have joined the National Federation of Music Clubs' crusade to have the bust of Edward MacDowell placed in New York University's Hall of Fame. They are Massimo Freccia, conductor of the New Orleans Symphony, Alexander Kipnis, Bidu Sayao, and Andre Kostelanetz.

League of Composers Outlines Season

Members of the League of Composers were to hear Leopold Stokowski conduct Arnold Schoenberg's new Kammer-symphonie, No. 2, with the New York City Symphony, on Nov. 21 at the City Center. Later in the Spring they will hear the premiere of a contemporary opera which Mr. Stokowski will present at the City Center.

Two chamber music concerts will be given by the League in the Center's Chamber Music Hall. The first, on Jan. 21, 1945, will feature young American composers. The second, in February, will present new music by Martinu, Casadesu, Chanler and Bacon. In May, members will see the preview of a new American chamber opera, "The Scarecrow", by Percy Mackaye and Normand Lockwood, a production of the Columbia University Theatre Associates and the Department of Music and Drama, at the Brander Matthews Theatre.

Three new works commissioned by the League will be heard over the air

this season. Together with the Columbia Broadcasting System, the League has ordered a radio opera, "Samson", by the American composer, Bernard Rogers, with libretto by Norman Corwin. This will be given over the CBS network in the Spring. Continuing the series of short "war works" ordered by the League for performance by the Philharmonic-Symphony, Artur Rodzinski conducted Walter Piston's "Fugue on a Victory Tune" on Oct. 21.

Mr. Stokowski will present another new work, the Scherzo of Burrill Phillips, with the City Symphony. The League has recently moved its office to the New York City Center and membership inquiries should be directed to 130 West 56th St.

San Francisco Reports On Attendance

SAN FRANCISCO.—The annual meeting of the Musical Association brought to light some interesting statistics. Not the least interesting was the fact that 15,000 service men had been symphony guests each year since Pearl Harbor, making a total of 45,000 who had heard the orchestra in the city, not to mention the numerous concerts given at the military camps in the vicinity.

Two boxes have been reserved for convalescent patients from army hospitals for every Friday afternoon concert, and volunteer chauffeurs have transported them to and from the Opera House.

Financially, the association ended its 1943-1944 season with a cash balance of \$725. The deficit, met by contributions, was \$55,000—the \$750 represented additional cash donations. Mrs. Leonora Wood Armsby was reelected president and Pierre Monteux will begin his 10th year as conductor of the San Francisco Symphony in December. M. M. F.

Griffith Foundation Has Unique Activities

NEWARK, N. J.—On leave from the National Recreation Association, Augustus Zanzig has taken over the duties of educational director of the Griffith Music Foundation. In conjunction with the N. J. State Teachers College in Newark, Mr. Zanzig is giving a course of lectures on the folk music of the world. He is also having a great deal of success with a series of informal "Evenings of Music" at the Griffith Auditorium on Mondays, intended, in Mr. Zanzig's own words, "for discontented music lovers." Attendance seems gratifying.

Another project started by Mr. Zanzig is a sort of clearing house for chamber music players, who come together informally at the Griffith Auditorium on Sunday evenings to play whatever music is on hand for various combinations. "Everyone has a good time," says Mr. Zanzig; "the main idea is not finished concert performance but the enjoyment of an evening with kindred spirits." The proof of the success of this venture is the steady increase in interest and membership. P. G.

Eugene Dubois Is Opera Concertmaster

Eugene Dubois, former concertmaster for Columbia Broadcasting System, has been engaged by the Metropolitan Opera as concert master for the orchestra, it has been announced. Born in Montreal of Belgian parents, Mr. Dubois received his early training at the Royal Conservatory of Brussels where he was a pupil of Cesar Thomson. He was graduated at 13 with the highest honors in his class.

Mr. Dubois has concertized as soloist in Belgium and France, and has been associated in the United States, as concertmaster, with the Chicago Opera Company, the Metropolitan Opera (season of 1927), the National Broadcasting Company and the Columbia Broadcasting System, where he has been for the last twelve years.

Mr. Dubois succeeds Hugo Kohlberg who was concertmaster here for two seasons.

Robin Hood Dell Signs Agreement with Union

PHILADELPHIA—The management of Robin Hood Dell and Local 77 of the American Federation of Musicians signed their working agreement for the 1945 season on Nov. 6, the earliest date in the Dell's history that such a pact has become effective. David Hocker, Dell manager, stated that the agreement calls for five rehearsals and four concerts weekly for a seven weeks' series and that the minimum salary for musicians is set at \$87. Mr. Hocker and John W. Molloy, Dell Orchestra personnel manager, represented the Dell and Frank Liuzzi, president, and Guy Scola, secretary, the union. As usual the Dell musicians will be members of the Philadelphia Orchestra and the ensemble will consist of 90 or more instrumentalists. W. E. S.

Music Teachers Union Formed

A Music Teachers Chapter of the Teachers Union has been organized and affiliated with the CIO. Charles Edwin Hughes has been elected president, Leonore Chapman, executive secretary and an executive board appointed which consists of fifteen members.

The union hopes to stimulate the use of music as a cultural, educational and leisure force in America, to improve the economic conditions of the music teacher, to set basic educational standards for music teaching, and to prevent and eliminate discrimination in education because of sex, color, race, religion or political beliefs.



Press Assn., Inc.

Wagner, Man and Artist, and the Nazi Ideology— A MYTH EXPLODED

By HERBERT F. PEYSER



IN an idle moment Wagner once scribbled the following delightful bit of doggerel which deserves to be better known than it is:

Im wunderschönen Monat Mai
kroch Richard Wagner aus dem Ei.
Es wünschen viele, die ihn lieben,
er wäre lieber drin geblieben.*

He might well have wished he had never been born if he had foreseen in what manner his creations, his writings, his theories, his practices, his philosophies, his predilections were in after years to be misused, misconstrued and grossly misapplied to defend or to explain abominations that would have revolted every fibre of his soul. Yet it is a fact that now and then there has been a recurrent impulse to identify Wagner in one fashion or another with the sins of Germany. Hitler, for instance, early invited the world to behold in the poet-composer an inspiration of his own infamies. Some of that world—more shame to it!—has taken Hitler at his word and thereby furnished the clearest evidence how little it really understands Wagner. The true reason why so many people—friends no less than foes—have allowed themselves to be misled by this phase of the Nazi doctrine is that their grasp of Wagner is just as false as Hitler's. If the Nazis had anything like a true slant on the composer of the "Ring" and "Parsifal" they would shun him as the devil does holy water.

This time, to be sure, the American public, saner than it was a quarter of a century ago, has not indulged in the folly of a Wagnerian boycott. Indeed, that public has by and large most sensibly avoided making any issue of the subject. The more conspicuous, then, are those periodic outcroppings (most of them in circles quite unconcerned with music) which aim to establish relationships or analogies between the Nazi destiny and the doom that overtakes various dominating figures in the music dramas.

The Mischief of Ignorance

Over and over it is possible to read in editorial columns allusions to Hitler's resolve on a downfall brought about in a "Götterdämmerung" manner with the apocalyptic trappings of fiery destruction and the crash of worlds. There is talk of "Wagnerian" self-immolations, "Wagnerian" cataclysms, "Wagnerian" divinities, "Wagnerian" climaxes—even references to "Wagnerian redemption themes." The intimation, of course, is that the impending smash-up will be modelled on the lines of the tetralogy. But those encouraged to see this parallel are expected, implicitly at least, to recognize in the Wagner work a kind of activating influence for those myriad deviltries the Nazi philosophy has unleashed.

And herein lies the real mischief of all these irresponsible Wagnerian comparisons and suggestions. A particularly flagrant example was furnished only a few weeks ago by a satirical cartoon in the "New Yorker" which showed the

corpse of an attenuated Hitler resting, deflated, on a blazing funeral pyre while a fat and slatternly Valkyrie, in obvious imitation of the sacrificial Brünnhilde, prepares to leap on horseback into the flames. The accompanying caption, paraphrasing an English translation of Brünnhilde's closing words, reads: "Siegfried, Siegfried, see, sweetly greets thee thy wife, Germania". It is scarcely necessary to remind those who know their Wagner even casually that the voluntary death of Brünnhilde is no blind act of misplaced devotion but a deed of enlightened love, highly resolved to cleanse the world of hatred and treachery begotten of evil ambition and a killing lust for material power.

"I Am Exclusively an Artist"

Shakespeare remarked that the devil can cite Scripture for his purpose. The Nazis have had this satanic faculty from the first and Wagner was one of the earliest victims of it. Now, there is one element at least in the inundating tomes of his writings and in that spate of letters which weight the shelves of innumerable libraries bearing a certain affinity to Holy Writ. Almost invariably they contain something which can be disproved or, at all events, contradicted by something else. And so when Wagner makes a statement which can, with greater or lesser ease, be shaped into a seeming approbation of the German course, it is just as possible to refute it with another he has made somewhere else. There is both less and more to this life-long inconsistency of the creator of "Tristan" than the immemorial privilege of genius to contradict itself. Repeatedly Wagner said of himself, "Ich bin nichts als Künstler"—"I am exclusively an artist". It is one of those numberless utterances of his to which few have given serious attention, possibly because it looks so much like a harmless platitude or, at worst, like just another wilful paradox (if he was "exclusively an artist" why these infinite pre-occupations with a mass of things that, to all appearances, had very little to do with art?).

Actually, it is one of the profoundest, most revealing judgments Wagner ever passed upon himself. If you understand it correctly you hold the key to every aspect of his life and every twist of his psychology. It means, first and last, *exactly* what it says—something his teeming letters and treatises do not, precisely because they are little more than the by-products of his respective works and of their dissimilar problems. It means that virtually everything he wrote, said or did fulfilled the most immediate or the most remote demands of some creation he was planning or in the process of elaborating. It means that such a work required the creative stimulus which only these far-darting exercises could communicate. In his profound and searching book, "Wagner—das Leben im Werke", the late Paul Bekker made it clear that Wagner's art was not a mirror of his life but that in a mystic sense his life was a mirror of his art; not his experiences created his works—his works created his experiences. And Wagner himself admitted as much when he confessed that "being exclusively an artist" was at once his greatest blessing and his greatest curse. For the ignorant were bound to measure him by the standards

of those conventional minds who mean just what they say, no more and no less.

"Ihr habt meine Werke, lasst mir meine Thorheiten", the composer once wrote to someone who chaffed him about his "luxuries". "You have my works, leave me my follies". Wagner's "follies" were not only costly perfumes and silk dressing gowns. They could be vigorously (or, if you will, vapoiously) intellectual as well as sybaritic. The worst thing about them is the fertile misunderstanding they have generated, since the unwary have always had a way of taking them at their face value instead of recognizing in them fuel of one sort or another to operate an incredible creative machinery. This is the reason that so many, both well-meaning and ill-meaning, sensible and dull-witted, permit themselves to be fooled by the sophistries of "Black-Alberich" Hitler and his "hosts of night".

In a letter written to Mathilde Wesendonck a few months after the completion of "Tristan" in 1859 Wagner makes a most significant admission. In speaking about the correction of some misunderstanding created by a remark of his he says: "You should be pleased to be set straight regarding one matter, namely, that when I argue and discuss political questions I have before my eyes something *wholly different* from the *apparent* subject of my discourse." In point of fact, he had "something wholly different from the presumable theme" in his mind's eye *whatever* he discussed—provided it was not a question directly related to his own art. We shall do well to remember this even when he makes a statement (which he afterwards explicitly repudiated): "The fate of my art stands or falls with Germany."

Wagner on "Freedom"

We need not be at any loss as to how Wagner would have reacted to the world situation now prevailing. Indeed, if we take the trouble to skim over random pages of his writings we shall be astonished at the almost prophetic tones he is capable of striking. Again and again at various periods of his life we seem to hear voices from our own age and our own side. Occasionally, to be sure, he undertakes to "solve" problems of state after the naively idealistic fashion of an operatic denouement. But listen a moment to the words he wrote to August Röckel from his Zurich exile in 1854. Do they or do they not sound like echoes in advance of their time of what might be written right in our midst today: "One thing excels all others—Freedom! But what is freedom! Is it, as our politicians believe, license? No, indeed! Freedom is *integrity*. Whosoever is *completely* at one with his own nature, according to the law of his being, he is free. Outward compulsion only really attains its end when it destroys the integrity of its victim and makes him believe himself other than he really is. That is true slavery. But the man who preserves his integrity—even under *compulsion*—preserves his essential freedom as well. . . . He is certainly more free than one who no longer notices the constraint . . . for such

(Continued on page 22)

*A free translation of these lines would be: "In the lovely month of May, Richard Wagner crawled out of the shell. Many who love him wish, rather, that he had remained in it."

*First of a Series Suggesting Patterns
Our Musical Life May Follow
In the Years of Peace—*

MUSIC IN POST-WAR AMERICA

The Outlook for Symphony and Opera

By RONALD F. EYER

THIS survey is less a prophecy than a guess, based upon present signs and portents, as to the course music is likely to take in America in the years immediately following the conclusion of this greatest of all wars.

Nobody, of course, can know what the future holds. But America has not suffered the economic upheaval, nor the co-relative artistic dislocation, which has made a shambles of the musical life of the Continent and has affected to a considerable extent even England and Russia. We shall not be starting from scratch to rebuild our musical edifice and it is possible, therefore, to look ahead with some confidence from the viewpoint of current developments.

The growth of community symphony orchestras holds, perhaps, the greatest promise for the future. Symphonic music is to Americans what opera is to Europeans. Americans understand the language of the orchestra; they thrill to its bigness, and they know and appreciate the bulk of its important literature. The orchestra has become an accepted part of community life in this country and it can be shown, time and again, that major musical developments in various directions within a given city or town have dated from the formation there of a symphony orchestra. There is scarcely a community numbering over 10,000 in the United States today which does not boast an orchestra of some description. Many communities between 100,000 and 500,000 population have ensembles which the greatest musical centers would have been proud to own not so many years ago.

There is every reason to believe that this emphasis on the orchestra will carry over into the post-war era. Even in the midst of the war years, far from a

Orchestral Activity Likely to Be Intensified

diminution in symphonic activity, we have seen a widespread intensification which has involved not only the formation of new orchestras in several localities but spectacular revivals and expansions of old ones. Witness the rebirth last year of the Detroit Symphony; the development of the San Antonio Symphony which went, within the space of five years, from a meager set of four concerts to a series of 40 this year, for which a total audience equivalent to half the population of the city is anticipated, and the doubled schedules of the Denver and the Charleston, W. Va., orchestras.

THE outlook for opera also is encouraging if popular interest in the medium be taken as criterion. According to a recent issue of *Opera News*, there are at present 88 opera companies of various descriptions and degrees of puissance in the United States. Besides the three principal resident companies in New York, San Francisco and Chicago, there are ten touring troupes, more than two dozen so-called "civic" organizations, 15 or more groups functioning under the auspices of schools or colleges and a large miscellaneous collection, defying classification, which put on one or more performances in the course of a season.

It would seem, from these impressive figures, that the barrier hitherto presented by opera's "Made in Europe" label is well in the process

of being broken down. There has, of course, always been a public for opera in the larger cities of the nation. But this has been a very special and comparatively small group composed of professional and semi-professional musicians, amateurs, dilettantes, socialites and foreign-born, which did not reach very far into the body politic and meant virtually nothing from a national standpoint. Today's audience is quite different. It is not confined to the big towns: it is to be found in Sioux City, Dayton, Trenton, Pasadena, or Flint; and it is not confined to a coalition of little special-interest groups: it includes Susy Smith and Jim Jones and their friends and neighbors on the block.

The fact that Susy Smith, Jim Jones and company are being converted in large numbers to the lyric theatre is one of the major surprises of current musical history. It has long been held—and pretty disdainfully in some quarters—that

Attitude of Opera Audience Undergoing Radical Change

the average American is too provincial and too overwhelmingly monolingual to take to his bosom a diversion so characteristically European as opera. Not only has the element of foreign language been seen as an insuperable hurdle, but it also has been pointed out that the American, bred upon the dramatic realism of Broadway and Hollywood and the low-key naturalistic style of acting developed in those same citadels of the American theatre, could never find the naive romanticism and the melodramatic histrionics of opera anything but ludicrous and incomprehensible. The subscription and box office records, from the Metropolitan on out, now thoroughly discredit that rather snobbish contention.

Only a continuing expansion of this popular sympathy with a basically alien art form is discernible in the future. And an imposing figure in the post-war picture, as this writer sees it, will be the returning serviceman who will have been exposed for a period of months, and sometimes years, to various forms of European culture and entertainment, including opera. Having made the acquaintance of opera in its native habitat, and liking it (if he does), he will want to continue the relationship after his return to his own country. Moreover, he will be a far better scholar of European languages, tastes, customs and philosophies than he was when he left his home town, and he will be less likely than heretofore to turn away from offerings with such formidable sounding titles as "Götterdämmerung" or "Ariane et Barbe Bleue" with his former feeling of suspicion born of ignorance.

BRIGHT as the picture is for symphony and opera, it must be recognized that both face grave problems of organization and finance—problems which have existed from the beginning, to be sure, but which will have to find solution in the early years of the peace if America is to fulfill its promise, musically. Both have grown up like Topsy. Both have gone ahead by fits and starts, without direction, without any over-all integration and without a uniformly sound financial structure behind them.

Despite the recent laudable efforts of the Metropolitan Opera Association to emerge as a

kind of national theatre, let us admit that its gestures thus far have been too feeble, too tentative and too sharply concentric upon the corner of 39th Street and Broadway to have much national significance. Any aspiring National Opera Academy must not arrogate all honor and substance unto itself, but must cultivate in a practical way the grass-roots upon which it presumably intends to feed.

It seems incredible that we have fumbled opera organization so badly, and for so long, in this country when the right procedure has been perfectly obvious all along, and when an object lesson in almost every step of its operation has been going on under our very noses for almost a century.

PROFESSIONAL baseball, the enthroned champion of American sports, has solved virtually every problem over which our opera mentors have been cracking their heads for years, and has developed one of the most smoothly functioning machines for the production of public entertainment ever devised in this country.

Professional baseball is founded upon a system of graded ball clubs over the country, each determining its own level by the natural criteria of the size of the community in which it is located, the degree of baseball interest shown by the populace and the amount of local money available for its propagation. There are six classifications of clubs, based upon these qualifications, and they range from outfits slightly above the sand-lot level through various semi-profession classes, up to the major league organizations like the New York Yankees, the Brooklyn Dodgers, the Chicago Cubs, the Boston Braves, et al.

These clubs, from the lowest to the highest, are interrelated and interdependent and they work harmoniously together for mutual benefit

Organized Baseball a Model for Music Projects

and for the ultimate benefit of baseball in general. Most of the lesser clubs are affiliated with or financed by the greater ones and they function as training schools, or "farms" for the latter. Aspiring players, with rare exceptions, begin on one of the farms, where they serve an apprenticeship. They are moved up to successively bigger clubs as soon as they shown enough stuff, and they finally step forth as thoroughly trained, experienced and matured professionals in one or another of the top organizations.

THUS we contemplate a national institution of sport, sagely organized and regulated, in which every community in the United States desiring it can see baseball of such quality and quantity as it can afford; in which each individual club is protected and nurtured by the parent body, and in which new talent is constantly sought out, developed and rewarded.

Is there a more perfect pattern for opera? If there is, somebody is keeping it a secret. Substitute "opera companies" for "clubs" in the above paragraphs and "singers, conductors, orchestral musicians, etc.," for "players," and the analogy is complete.

With such a system, we should find opera in America on rational and practicable grounds

(Continued on page 17)



After a "Rigoletto" Performance, the Conductor, Giuseppe Bamboschek (Left), Greets the Principals, Leonard Warren, Josephine Antoine and Jan Pearce



Five of the Eight Valkyries Put On Baby Skin Oil Before "Die Walküre": (Left to Right) Inge Manski, Doris Doe (Seated), Elizabeth Brown, Selma Kaye and Maurine Parzybok



Fausto Cleva Visits with Astrid Varnay and Emery Darcy, the Sieglinde and Sigmund of a "Walküre" Performance He Conducted



Wide World Photo
Jeanette MacDonald, Who Made Her Debut as Juliet in Gounod's Opera



(Left) Louis Hasselmans, Who Conducted "Romeo and Juliet"
(Above) Selma Kaye, Who Sang in "Trovatore"
(Above Right) Marjory Hess, Who Was Heard as Mimi in "Bohème"
(Right) Captain Michael Bartlett, Who Appeared as Romeo

New Artists and Gala Casts Enhance Closing Weeks of Chicago Opera Series

By CHARLES QUINT

CHICAGO

THE Chicago Opera, by giving only five performances a week, with repetitions marking the major portion of each week's schedule, has managed a smoother and more coherent performance average than its otherwise overcrowded schedule would permit.

The excitement and expectancy which awaited Jeanette MacDonald's debut as Juliet culminated in a sold-out house on Saturday afternoon, Nov. 4, when "Romeo and Juliet" was revived. Her Juliet was youthful of voice and figure and she brought a freshness to its interpretation which sustained interest throughout the performance. Her histrionic sense gave balance and smoothness to her beguiling heroine. Captain Michael Bartlett was a noble Romeo. In view of the fact that he had memorized and perfected himself in the role within two weeks time, his performance seemed very good. He seemed perfectly at home in the part and he sang the difficult music with assurance and authority.

Hasselmans Returns

Louis Hasselmans, the conductor, long a favorite in numerous seasons of Summer opera at Ravinia Park, was in his best element in guiding "Romeo and Juliet" through a successful performance. Nicola Moscona gave musical dignity to Friar Lawrence. Jean Fardulli had nobility of voice and manner as Capulet and Doris Doe was excellent as Nurse Gertrude. Stephan Ballarini's Mercutio had distinction. Lucielle Browning was a delightful Stephano. Others in the cast included Alexander Kulpak, the Duke of Verona; Henry Cordy, Tybalt; Wilfred Engelman, Gregorio; Brooks Dunbar, Benvoglio, and Algerd Brazis, Paris. The performance was repeated on Nov. 11.

The first "Il Trovatore", on Oct. 27, had a distinguished cast with Zinka Milanov as Leonora; Kerstin Thorborg, Azucena; Richard Bonelli, the Count Di Luna; Kurt Baum, Manrico, and Virgilio Lazzari, Ferrando. The performance had a special touch of magnificence which only such a stellar cast can bring.

Giuseppe Bamboschek, conducting for the first time this season, gave a

brilliant reading of the score and kept the forces on stage and in the pit under stimulating control. The chorus was especially fine. Supporting artists were Inge Manski, Brooks Dunbar and Algerd Brazis.

Giovanni Martinelli, Rose Bampton and Lawrence Tibbett gave special distinction to the "Otello" revival on Oct. 28. Here was suavity of performance, minute attention to details and timing of superior order, giving a glow and radiance best deserved of so rich a score. Fausto Cleva, conducting, deserved high praise for his excellent handling of the score, giving necessary strength and support to the singers without detracting from the symphonic proportions of the music. A splendid cast included Virgilio Lazzari, Elizabeth Brown, Wilfred Engelman, Henry Cordy and Brooks Dunbar.

"Pelléas" Is Given

Debussy's "Pelléas and Mélisande" was heard for the first time on Nov. 8, with Bidu Sayao as Mélisande; Martial Singher as Pelléas; Lawrence Tibbett as Golaud; Nicola Moscona as Arkel; Doris Doe as Genevieve; Lillian Raymond as Yniold, and Alexander Kulpak as the Doctor. Eugene Goossens conducted. The performance was an artistic achievement, top honors going, of course, to Miss Sayao and Mr. Singher. Mr. Goossens brought out the magic qualities of the score with effortless ease and perfection of detail, marking it one of the finest performances of the season.

"Faust" was given again on Nov. 10, with Vivian Della Chiesa as Marguerite; Raoul Jobin as Faust; Ezio Pinza as Mephistopheles; Lucielle Browning as Siebel; Francesco Valentini as Valentin; Doris Doe as Martha and Wilfred Engelman, the Wagner. The performance moved with dispatch, Fausto Cleva conducted with vivacity. Miss Della Chiesa's voice had lovely color and she gave pictorial value to the role. Mr. Pinza was in his true element as Mephistopheles, richly endowed with voice and dramatic ability to make the part of sustaining interest.

Leonard Warren won special honors on Nov. 11, in the name part of Verdi's "Rigoletto", a distinction not easily earned as the cast was of superlative choosing. A magnificent voice, well controlled to give point and color, and histrionic ability to keep pace, made his characterization an outstanding one. Josephine Antoine was Gilda, singing with lovely warmth

and understanding. Jan Pearce gave magical quality to his singing of the Duke. Virgilio Lazzari's Sparafucile was, as always, a masterpiece. Lucielle Browning made Maddalena believable. Other singers who contributed to the general excellence of the performance were Ola Moser, Wilfred Engelman, Henry Cordy, Inge Manski, Algerd Brazis and E. Morelato. Giuseppe Bamboschek conducted.

Repetitions included Bizet's "Carmen" on Oct. 25. "La Bohème" was given the second time on Oct. 28 and "Die Walküre" on Oct. 30. "Aida" was repeated Nov. 1 and a third per-

formance of "Carmen" on Nov. 3. "Il Trovatore" was repeated on Nov. 4, several cast changes giving special interest to the performance. Selma Kaye was the Leonora on this occasion, the role giving ample scope to a rich, luscious soprano voice which should in the not too distant future enable Miss Kaye to scale operatic heights easily. Arthur Carron was Manrico and Alexander Sved, Count Di Luna.

"Otello" was repeated on Nov. 6, with Irene Jessner a last-minute substitution for Miss Bampton as Desdemona. Miss Jessner acquitted herself admirably in the part.

New Orleans Hails Operatic Progress

Association Headed by Loubat Plans New Opera House

NEW ORLEANS.—Again we must take off our hats to Walter Loubat, president of the New Orleans Opera House Association, for the great strides made toward the restoration of the operatic glory of this city. Mr. Loubat's goal may soon be reached, judging from the response given the two recent performances of "Aida" under the efficient baton of Walter Herbert. With a cast including Gertrude Ribla, Maria Mayhoff, Sydney Rayner, Rocco Pandiscio, Boris Borodin, Charles Goodwin, Ralph Shaw, and Carabelle Caserta, the Verdi work scored heavily. The effective scenery and ballets, created by Ben Freudenberg and Leila Haller, respectively, were acclaimed, and the stage direction of Benjamin Altieri left nothing to be desired.

The New Orleans Opera House

Association, Inc., was organized in February, 1943. Plans have been projected for the building of a new opera house on the original site of the famous French Opera House on Toulouse and Bourbon Street, which burned on Dec. 4, 1919. The rebuilding will be a post-war measure and the national government is expected to assist in the project. A bill was passed at a recent session of the Louisiana State Legislature which will enable the city of New Orleans to appoint a commission to expropriate land and issue bonds if necessary towards the building of the new house.

Plans for the 1944-45 season include a Summer series of open air performances, 12 of grand opera and 12 of operetta, in the City Park in June and July. Walter Herbert will conduct all the performances. Singers engaged for this season include Dorothy Kirsten, Vivian Della Chiesa, Nancy Garrotto, Gertrude Ribla, Eugene Conley, Sidney Rayner, Mario Berini, Jess Walters, John Gurney and George Czaplicki.

HARRY B. LOEB

Golschmann Begins St. Louis Series

By HERBERT W. COST

ST. LOUIS

AN enthusiastic welcome, followed by a greater demonstration of appreciation as the program advanced, greeted Vladimir Golschmann as he conducted the first series of subscription concerts of the St. Louis Symphony on Nov. 4 and 5 at the Kiel Opera House. Since leaving St. Louis last Spring, Mr. Golschmann has conducted in New York, Montreal, Philadelphia, Cleveland, Chicago, Detroit and Mexico City and his return to the podium here marked the beginning of the 65th year of the orchestra, and his 14th year as a permanent conductor.

Many new faces are in the orchestra. There are now nine women—one of the largest feminine contingents in a major symphony throughout the country. Despite the change in personnel, the playing of this first concert reflected the skill and ability of Mr. Golschmann to weave together a band whose tone quality and alertness to his direction were little short of mid-season perfection.

A first time hearing of Sir Thomas Beecham's arrangement of Handel's Suite "Amaryllis," clearly showed the virility and brilliance of the revamped string sections. Then followed the Brahms Symphony No. 2, where each choir had its chance to be heard. The coordination and balance of the ensemble was not wanting in any section of the work. There was an eager spirit throughout the orchestra which gave the best.

Milstein Is Soloist

The remainder of the program was given over to a brilliant performance of the Tchaikovsky Violin Concerto by Nathan Milstein. Mr. Milstein's artistry was complemented by an accompaniment in which Mr. Golschmann displayed the rarest form of delicacy and feeling. Two large audiences went wild with applause and Mr. Milstein encored with the Bach Chaconne in a manner that held them spellbound.

The new players this year are John A. Holmes, principal oboe; Ralph Masters, principal bassoon; Seymour Rosenfeld, principal trumpet; Oreste Si Sevo, piccolo; Joseph Haber, Ruth Howell and Esther Schure, violins; Gertrude Buttrey and Sam Kipple, violas; Anna Kayaloff and Gregory Bosker, cellos; Vincente DiFulvio and Robert Casey, basses; Ralph Lorr, bassoon and Lauko Kahila, trombone.

During the ensuing season there will four guest conductors: Andre Kostelanetz, Leon Barzin, Stanley Chapple and Leonard Bernstein. Harry Farberman, assistant conductor, will appear for two pairs of concerts. There will be the usual number of Students Concerts and some Pop concerts.

Rochester Season Opened by Reiner

By MARY ERTZ WILL

ROCHESTER

THE Rochester Philharmonic with Fritz Reiner as guest conductor opened its 22nd season on Nov. 2, at the Eastman Theater. Never has the orchestra played better. The theater was completely full, with many standees, and the audience gave Mr. Reiner many recalls. The program comprised Weber's "Euryanthe" Overture, Beethoven's Symphony No. 2, Aaron Copland's "El Salon Mexicano," Kodaly's Dances from "Galanta," and Strauss's "Don Juan."



Reginald Stewart



Fritz Reiner



Sir Ernest MacMillan



Franco Autori



Antonio Modarelli



Hans Kindler

Kindler Conducts National Symphony

By AUDREY WALZ

WASHINGTON, D. C.

WITH the opening of the National Symphony concerts on Nov. 8, the capital's music season was begun. At this concert a large and appreciative audience greeted the conductor, Hans Kindler, and his soloist, the Metropolitan Opera basso, Norman Cordon, Richard Crooks was the announced soloist, but sudden illness kept him away. Mr. Cordon filled his place admirably, pleasing his listeners first with his authoritative handling of two Mozart arias: "Madamina, il Catalogo e Questo" from "Don Giovanni" and "Non piu andrai" from "The Marriage of Figaro." His singing of Mephistopheles' Serenade from "Faust" pleased them still more. Songs presented later included Strauss's "Traum durch die Dämmerung" and "Joshua Fit de Battle of Jericho."

In the strictly orchestral portion of the program, Mr. Kindler presented two major works—Scriabin's "Le Divin Poème" and the Ninth Concerto of d'Alf Abaco which Kindler recently re-discovered and re-orchestrated. New, too, to his listeners was the charming "Little Train of Caipira" by Villa-Lobos which he repeated on demand and the poignant "Lament" of Irwin Fischer.

Earlier, on Oct. 17, the Philadelphia Orchestra opened its series in Constitution Hall. Eugene Ormandy conducted two symphonies, Schubert's B minor and Prokofiev's "Classical"; Handel's "Fireworks Music"; Griffes' "The White Peacock"; Mendelssohn's Scherzo in G minor, and Strauss's "Till Eulenspiegel."

Pittsburgh Stages Formal Opening

By J. FRED LISSFELT

PITTSBURGH, PA.

NOV. 10 marked the formal opening of the Pittsburgh concert season with the first concert by the Pittsburgh Symphony Society. After having set the Rochester Symphony off to a good start, Fritz Reiner had rehearsed all the week in preparation for the first of sixteen double concerts here. The schedule calls for Friday nights and Sunday afternoons. Vladimir Bakaleinikoff, assistant conductor, will conduct two concerts as well as the children's concerts in the public schools.

Forty-two members of the orchestra are new this season. Samuel Thaviv is again concert-master, Vladimir Bakaleinikoff, first violist, and Leopold Teraspulsy, first cellist. There are 24 women members, mostly in the violin section. The management has published all contemplated programs for the year. They include many works by American composers, including Knipper, Schuman, Mohaupt, Virgil Thomson, Lukas Foss, Herbert Inch, and Paul Bowles. Soloists include Jascha Heifetz, Nathan Milstein, Beveridge Webster,

Robert Casadesu, Vladimir Horowitz, Yehudi Menuhin, Rose Bampton and Miliza Korjus.

The first program included the Beethoven "Egmont" Overture, Brahms's Second Symphony, Aaron Copland's "El Salon Mexicano" and Ravel's "Daphnis and Chloé," Suite No. 2.

Baltimore Launches Annual Series

By FRANZ C. BORNSCHNEIN

BALTIMORE

THE Baltimore Symphony Orchestra, Reginald Stewart, conductor, appeared in a festive program which inaugurated the new season of 40 concerts which marked the 50th anniversary of the opening of the Lyric Theatre. A gala audience had assembled to welcome Mr. Stewart and orchestra. Ilya Schkolnik, the newly appointed concert-master and assistant conductor; Jeno Sevely, assistant concert-master and other new first chair members contributed their musicianship. The program began with a Bach Toccata and Fugue arranged by Weiner, of which Mr. Stewart gave an interesting performance. The Beethoven Seventh Symphony and the "Circus Polka" of Stravinsky as well as the same composer's "The Fire Bird" gave the audience ample reason for cheering. Gladys Swarthout, mezzo-soprano, was the soloist. In two arias by Purcell and a group of songs from the Auvergne arranged by Canteloube she displayed vocal skill.

Buffalo Hails Philharmonic Bow

By BENNO ROSENHEIMER

BUFFALO

A LARGE and enthusiastic audience greeted Franco Autori and the Buffalo Philharmonic at the initial concert of the 1944-45 season, Nov. 14 at Kleinhans Music Hall.

Mr. Autori, who enters upon his ninth year as conductor of the Philharmonic began his program with a first performance of the Andante for strings, harp and organ by Geminiani-Marinuzzi which was played with warmth and beauty of tone. Mischa Mischakoff as the soloist gave a stirring performance of the Brahms Violin Concerto, displaying great beauty and depth of tone, impeccable technique and a fine interpretation. Mr. Autori gave him a balanced and brilliant accompaniment. Mr. Mischakoff was recalled many times.

For his closing number Mr. Autori furnished an authoritative reading of the Second Symphony of Sibelius. The orchestra, which has been enlarged this year, was never heard in better form. Both conductor and orchestra were vigorously applauded at the conclusion of the concert. A reception, in honor of Mr. and Mrs. Autori, Mr. Mischakoff and Mr. and Mrs. John Bauer followed. Mr. Bauer is the newly appointed manager of the orchestra.

MacMillan Leads Toronto Opening

By ROBERT H. ROBERTS

TORONTO

THE Toronto Symphony under Sir Ernest MacMillan began its main subscription series in Massey Hall on Oct. 31. The guest artist was the young Polish pianist, Witold Malcuzyński. Sir Ernest and his associates won a well deserved ovation from the capacity audience. The orchestral offerings were the Overture in D of Handel-Elgar; "Roman Carnival" of Berlioz, and Schubert's Symphony No. 7. Mr. Malcuzyński gave a finished performance of the Piano Concerto No. 2 by Chopin.

The Toronto Symphony through its manager, Jack Elton, has announced an extended program for the present season. There is a projected series of 38 concerts, as compared with 19 last year. The major subscription series, of which the concert on Oct. 31 was the opening event, has been enlarged from ten to twelve. The junior series are to be doubled in number; each week's concert is duplicated on Tuesday and Friday. Last year the Hall was sold out for each of these junior events. The orchestra will also play in neighboring Ontario cities, such as Brantford, London, Kitchener, Hamilton, Guelph and St. Catharines. Guest artists to appear during the pre-Christmas concerts include, in the major series, Brailowsky, and Milstein. The junior series will have Claire Gagnier, soprano, and Margaret Ann Ireland, pianist. Early in the season the orchestra will offer two works by Canadian composers, a Piano Concerto by Healey Willan, and "Peace and War," by Alexander Brodt. The Toronto Mendelssohn Choir has been reorganized for the season under the direction of Sir Ernest.

Charleston Marks New Record Season

By BAYARD F. ENNIS

CHARLESTON, W. VA.

THE Charleston Symphony, probably the only one in the country to double its playing schedule since the outbreak of the war, has been successful in receiving commensurate community support in reward for its enterprise, and the most noteworthy season in its history now seems assured.

The opening pair of concerts—pairs have never been given locally before—attracted 2,000 people to the Shrine Mosque Nov. 5 and 6, the largest number ever to attend a Charleston musical event presented by local talent.

Walter Bright, pianist, and a member of the faculty of the Mason College of Music and Fine Arts, was the guest soloist. He performed Beethoven's Concerto No. 5. Antonio Modarelli led his 70 musicians in the playing of a program which also included works by Wagner, Mozart, Sibelius, Liadov and Chabrier.

The orchestra this year has almost
(Continued on page 28)



Dear Musical America:

I confess I am not a little grieved by a publicity squib which came recently to my attention to the effect that Helen Traubel would be pleased to sing Brünnhilde's "Immolation Scene" to celebrate Hitler's impending funeral. There has been altogether too much cheap and misleading association of "Götterdämmerung" with the Nazis and their doom. "Be sure to see page 5 of this very issue of your own paper). Mme. Traubel very properly explains that Brünnhilde's sacrifice represents the triumph of love and righteousness over the forces of greed and aggression. So it does and in that idea dwells the morality of the "Ring". The trouble is that people are all too often so thoughtless and unreasoning as to compare the Nazi chieftains with the gods of Wagner's Walhalla. Now Wotan, whatever his transgressions against the moral law, is a figure of grandeur and of tragic dignity. You need but listen to his music to be assured of that. Hitler and his crew are gangsters and criminal lunatics, the dregs of humanity, with never a shred of decency (let alone grandeur) about them.

Beyond a doubt the Metropolitan soprano is wholly right to discern in the closing pages of the "Ring" the purification of a sinful world through love and sacrificial expiation. The danger is that certain shallow-minded folks, not grasping the ethics of the tragedy as plainly as Mme. Traubel does, may misunderstand and draw preposterous parallels. Let us have an end once and for all of this idiotic business of associating Wagner with the crimes of the Nazis. That is why I prefer to hear the American soprano's glorious singing of the "Immolation" without any allusion whatever to Hitler and his abominations.

* * *

You should be gratified to know that not all of the 'teen-age set considers exponents of serious music "ickies" (which is, I believe, the generally accepted term for them among the "groovie" circles). There seems to be one youngster who would gladly walk a mile or many miles, for that matter, to hear Artur

Rodzinski conduct the Philharmonic-Symphony. This particular chap is a six-foot-four, red-headed North Carolinian, Byron Bray, who hitch-hiked from his home in Winston-Salem to Carnegie Hall to hear the Sunday afternoon performance of Mahler's "Lied von der Erde". The boy didn't have to hike back again! After the concert he met the conductor, who took him home for the night, to rehearsal on Monday morning, and bought him a train ticket to North Carolina Monday afternoon.

Recently granted a medical discharge from the Navy after active service in the South West Pacific (he got in the Navy by faking his age), Byron's first thought was of his favorite conductor. He had last heard him two years ago, a few weeks before going overseas. The concert was in Cleveland, and he had hitchhiked 80 miles to hear it.

* * *

Always an insatiable seeker for musical knowledge of one sort or another I was overjoyed when a new reference book recently dropped into my lap. The first thing I looked up was "Krakowiak", that Polish dance about which the venerable Grove has always left me in some doubt. I was told by this newest repository of tonal wisdom to "see Cracovienne". When I obediently followed the instruction I found that "Cracovienne" admonished me to "see Krakowiak". So what? Do you think I would do better to communicate with the shade of the great Fanny Elssler, who used to set the heavens on fire when she did this particular dance?

* * *

The whole thing reminds me somewhat of Oliver Herford's "Alphabet of Celebrities". I wonder how many recall the following:

"V's for Victoria, Virtuous Queen
For further particulars, Page 17"
and then, on Page 17:
"Q" is for Queen, so noble and free
For further particulars, look under
"V."

Incidentally, though it has nothing to do with this case, do any of my readers know Herford's lines about Wagner?

"W" is for Wagner, who sang and played lots
For Washington, Wesley and good Dr. Watts.
His prurient plots pained Wesley and Watts
But Washington said he enjoyed them in spots!"

* * *

The recent revival of "Robin Hood" calls to mind the original production of the operetta in America by the Bostonians at the Chicago Opera, June 9, 1890, with Marie Stone as Maid Marian. If memory serves, it seems that the Bostonians were skeptical of the success of their venture and shied away from spending very much money on either scenery or costumes. Subsequently, they used costumes from "Trovatore" and whatever odds and ends of scenery, however suitable, they could scrape together from certain of their other productions. The Messrs. Schubert, in certain measure, followed the same procedure in their production: caps worn by the villager men were cut from the same bolt of cloth and design as those worn by the gallant *gondolieri* last season in "The Gondoliers"—boots worn by

a few principals were identical with those displayed at the same time on "The Pirates of Penzance"—and at least one tunic worn by a villager was certainly not too lately worn by a noble Peer in "Tolanthe".

Tradition must be preserved!

* * *

Fancy making a profit in dollars and cents out of a typographical

tion make out of opera? I thought seriously about this question when I hovered around the City Center the other night, watching a performance of "Bohème" and observing the spectacle on both sides of the footlights. You have had several occasions to comment on the audience which gathers at this new temple of art, and you undoubtedly find it refreshing in many ways, if

SCHERZANDO SKETCHES No. 162

By George Hager



error instead of causing the perpetrator to sweat for it! Yet just this unusual phenomenon has latterly occurred in the home of Victor Red Seal records. Some 2,000 pressings of Beethoven's Duet in E flat for Viola and Cello have recently been turned to account by the company as a "collector's item". It all came about as follows: Because one of the Victor veterans chanced to be away on a vacation a substitute, preparing a Red Seal label which designated William Primrose (who, in company with the lamented Emanuel Feuermann had recorded the duet) as a "violinist" decided that there really was no such animal and adding a couple of letters, turned Mr. Primrose into a "violinist". The mistake was duly caught and corrected only for the correction to fall again into the same "green" hands and to be "corrected" back again. This time the error went through—or at least it went through to the number of 2,000 pressings. The Victor officials, remembering that economy was the order of the hour, restrained their first impulse to destroy the inaccurately labelled records. So they determined to turn them into "curiosities". Mr. Primrose, perfectly content to figure as the operator of a violin rather than of a viola, consented to a temporary change of his musical identity. And so there are now 2,000 Beethoven "collectors' items" floating about the market ready and eager for purchasers. It's still an ill wind, etc., etc.!

* * *

What does the youngest genera-

a bit bumptious about its reactions to what goes on.

At any rate, one member of that "Bohème" audience was slightly puzzled about the stage doings. He was a small boy, about eight, I should guess, and he never hesitated to ask his mother questions when things bothered him. I didn't notice him until the third act, but from then on, I was almost more absorbed in his bewilderment than in the opera itself.

When Mimi, poor girl, was sobbing her heart out behind the tree, while Rodolfo and Marcel were discussing her, the lad asked:

"Why is she crying?"

Why, indeed? How to explain the frustrations of a Bohemian love affair? I couldn't hear his mother's answer, but I'm sure she put him off with some euphemism.

Then, when the heroine staggered into the studio in the last act, the boy was alarmed and wanted to know what was the matter.

"She's very sick, darling", his mother said.

He waited a moment then, with perfect logic, queried:

"Why doesn't the doctor come?"

Sometimes I despair of our musical education—at least the phase of it which tries to explain opera plots to youngsters. For that matter, some of them are complicated enough to stump even your

Mephisto

San Antonio Cheers Symphony Growth

Orchestra in Sixth Year Under Reiter Expands Its Activities

By GENEVIEVE TUCKER

SAN ANTONIO

THE music annals of San Antonio and the entire South will record the beginning of a distinguished and brilliant period when the Symphony Society of San Antonio opens its sixth season in November. Even in its fifth season this orchestra was in the major category, operating with a budget of \$110,000 for 18 consecutive weeks with a fully professional personnel. The present season's budget totals \$175,000, the largest in the South, and one which ranks it among the country's 20 major orchestras. Its personnel of 75 members has been drawn from players who have worked with Toscanini, Koussevitzky, Walter, Stokowski, Rodzinski and a score of other famous conductors.

At three former periods symphonies have been organized here with high hope of permanence and substantial growth, but not until Max Reiter, conductor, came to town six years ago, with his ability and incredible energy, did the musical wheels actually get into motion to make San Antonio the music center it has become. The steady progress of this orchestra through the efforts of three people is a masterly achievement and a stimulus to music everywhere.

Max Reiter was born in Trieste, Italy. He started his musical career as first assistant at the Opera of Berlin. Later he conducted many concerts with the Philharmonic of Munich and in 1932 assumed the direction of the celebrated concerts of the Royal Conservatory in Milan. He has conducted concerts and operas in many of the best known musical

centers of Italy, France, Germany, Russia, Poland and Yugoslavia. In Russia he directed the Moscow and the Leningrad Orchestras on tour. He came to Texas with letters from Toscanini and Bruno Walter, but he kept them in his pocket and said "Let me conduct one concert with whatever talent is available. If you like it, let's do something." They liked it. And what they did was a superlative accomplishment.

It was fitting and most fortunate that the work of organization chairman was accepted by Mrs. Pauline Washer Goldsmith, a gifted musician and daughter of the late Nat M. Washer, one of San Antonio's most public spirited citizens. Her indefatigable efforts combined with the enthusiasm of the president, E. H. Keator, who designates his deep seated interest in cultural life and his hard work for the orchestra as "having fun", plus the rich musical endowment, patience and admirable personality of Max Reiter have supplied the factors resultant in a force of apparent magnetic quality since it has attracted a group of more than 50 enthusiastic citizens as officers and committee workers forming the high powered symphony society of today.

Quality Improved

Throughout its existence Reiter has improved the quality of his orchestra, bringing more fine guest artists each year, adding a spring tour and a series of outdoor summer concerts in 1943. That year a prominent business concern illustrated public demand for such activity by making a \$40,000 contribution to the maintenance fund. Other firms and individuals followed suit and this season the society experienced little difficulty in raising \$65,000, forty per cent of the budget, from public subscription.

This season the orchestra will play

40 concerts during a 20 week season, to include ten subscription concerts, four grand opera performances, five special programs, four children's concerts, all in the 6000-seat Municipal Auditorium; five appearances on tour and 12 free concerts for members of the armed forces stationed in this area. Soloists engaged for 1944-45 are Zino Francescatti, Helen Traubel, Jascha Heifetz, Rudolf Serkin, José Iturbi, James Melton, William Kapell, Gladys Swarthout, Jan Peerce, Alec Templeton, Larry Adler, Risé Stevens and the Platoff Cossack Chorus. These follow such guests as Menuhin, Casadesu, Stern, Tibbett, Elman, Wittgenstein, Crooks, Lily Pons, Grace Moore and others of earlier seasons.

Four grand opera performances in the spring will bring twelve noted opera singers, among them Grace Moore, Igor Gorin, John Brownlee, Florence Kirk, Walter Cassel, Frederick Jagel, Lorenzo Alvary and their supporting casts to San Antonio.

Capacity Audiences

An impressive music audience, non-existent before the orchestra was founded, now fills the Municipal Auditorium for every subscription concert and special program. Last year a total of 103,000 persons heard the 32 concerts. Far beyond 150,000 listeners are predicted for this season. This audience, generous in its appreciation and eager for future music developments in South Texas, is a source of greatest satisfaction to the sponsors and is the result of Max Reiter's gift of interpreting the poetic aspects of music as well as its brilliant qualities. His art of program building is not the least of his success in satisfying all listeners who are made familiar with current favorites as well as standard classics. It is this following of thousands as well as the efforts of leaders



Max Reiter

that assures Max Reiter permanent community support for the symphony orchestra he created from a request to present . . . "only one concert."

Symphony Launches Sixth Season

SAN ANTONIO—The Symphony Society of San Antonio opened its sixth season with Max Reiter, conductor, before a capacity audience at the Municipal Auditorium on Nov. 4. A first performance of the overture from Rossini's "Un Viaggio a Reims" was given. Also heard were Beethoven's Seventh, a suite of waltzes from Strauss's "Rosenkavalier," and Dvorak's Slavonic Dance, Op. 72, No. 7.

The soloist, James Melton, was given a warm reception for his singing of arias from Mozart's "Don Giovanni" and Delibes' "Lakme," and song by Rachmaninoff, Oscar Fox, San Antonio composer, and Hageman.

G. M. T.

Minneapolis Hails Symphony Opening

By JOHN K. SHERMAN

MINNEAPOLIS

PERSONNEL changes in almost every section—four of them disrupting the all-male traditions of the orchestra—have buttressed rather than weakened the Minneapolis Symphony, whose four concerts so far this season exhibit close-knit ensemble, vitality and exemplary polish in performances under Dimitri Mitropoulos.

New concertmaster is Louis Krasner, and the first cello desk is now jointly occupied by Yves Chardon and his wife, Henriette de Constant, former Paris Conservatoire prize winners who played under Mr. Mitropoulos in Athens in the twenties.

Other important changes are represented in the return of Vincent Mauricci, honorably discharged from the army, as first viola; Alexander Koltun promoted to second violin principal; Emil Niosi engaged as first flute, with Julia Denecke, wife of tympanist Henry Denecke, in his section, and James Greco moved up to first trumpet.

The really important thing is that Mr. Mitropoulos is still here as conductor, imparting his energy, his interpretative fire and devotion, to the men and women who play under him. What appears to be a successful experiment is his abandonment of the tiered platform in favor of flat placement to produce a more balanced tone to keep the battery and brass better in the orchestra texture.



Three Conductors, (Above) Dimitri Mitropoulos, of the Minneapolis Symphony, (Above, Right) Izler Solomon, of the Columbus Philharmonic, (Right) Massimo Freccia, of the New Orleans Symphony

First program, a Navy day dedication, offered the Brahms-Haydn variations, the Bach Brandenburg Concerto No. 5 in which the conductor took the piano role and the Beethoven "Eroica." The latter had remarkable sweep and drive, characterized more by motion than by weight, and was given the tension and suspense Mr. Mitropoulos so well knows how to bring forth.

The second program was largely pictorial, given over to Rachmaninoff's "Isle of the Dead," Vaughan Wil-

liams's "London" Cymphony and the Tchaikovsky String Serenade in C. The dark drama of Rachmaninoff's

(Continued on page 28)

Philharmonic Begins Series in Columbus

By VIRGINIA BRAUN KELLER

COLUMBUS, OHIO

THE Columbus Philharmonic presented its first concert of the year Oct. 24 at Memorial Hall, which was well filled for the event. Izler Solomon, conducted.

The good work being done by Mr. Solomon and his players as well as the organization that works so hard for financial success is no longer a matter for astonishment and comment. Every member of the orchestra is a good musician, a master if his instrument and in perfect sympathy with the director who has a firm grasp on their abilities and an artistic musical conception.

"A Stop Watch and an Ordnance Map" by Samuel Barber was a "first" here. It is written for a male chorus, kettledrums and brass choir. The stage was darkened to increase the tragic meaning of the songs. It was well sung, due regard being given its somber implications. Tchaikovsky's Symphony No. 4 was played smoothly and with numerous rich effects. The orchestra was well balanced and its reading was clear, especially in the last two movements. Bach's Choral Prelude and Handel's Suite, "Amaryllis" were played also.

On Nov. 14, another concert by the

orchestra had as violin soloist, Isaac Stern. The Brahms Concerto in D was a test for our musicians and one in which they came through with flying colors. Mr. Stern was heard to good advantage. He managed the technical problems of the concert and had a full and pleasing tone. Morton Gould's lively "American Salute," the overture to Mozart's "Marriage of Figaro" and the Brahms second symphony all were well performed.

Freccia Launches New Orleans Season

By HARRY B. LOEB

NEW ORLEANS

IF an auspicious debut is prophetic of future performances, then the New Orleans Symphony will provide this city with a series of remarkable concerts. Its new director, Massimo Freccia, young, well-poised, vibrant, demonstrated his authoritative musicianship and complete control of his men. That he placed on his opening program on Nov. 7 the Ravel "Daphnis et Chloe" proved his faith in the capability of his organization. An audience of splendid size responded wholeheartedly to Mr. Freccia's artistic readings. The interest taken this year in the orchestra is primarily due to the efforts of its new president, Lionel Adams, a prominent young attorney and an ardent patron of the arts. Mr. Adams's judgment has been evinced in his selection as manager of George Foster. Notable artists have been engaged as soloists, among them Jascha Heifetz.

OPERA at City Center



Polyna Stoska, William Horne and Alice Howland in the Strauss Operetta



Marguerita Piazza and Thomas Hayward



Stanley Carlson, the Comedian

Photos by Ben Greenhaus



Rehearsing "Manon Lescaut". From the Left, William Horne, Des Grieux; Dorothy Kirsten, Manon; Ralph Telasko, Geronte; John De Surra, Lescaut, with Laszlo Halasz, Conductor

IN "GYPSY BARON"

"MANON Lescaut," not heard in New York since it was last staged at the Metropolitan 14 years ago, raised the curtain on the New York City Center's opera season on the evening of Nov. 9. The audience was gratifyingly large and enthusiastic as it was to be for subsequent productions. Eager, spontaneous applause greeted the performers at the end of each act and important aria with undiminished vigor as the evening progressed.

As a theater piece, "Manon Lescaut" is nothing more than an audacious Italian version—and a rather pale one—of the original French "Manon" set forth with considerably more mastery almost a decade before by Massenet. It is also little else than a study in genre for the full-blown Puccinian masterpieces which were to follow—"La Bohème," "Butterfly," "Tosca" et al. However, all the ingredients are there—the flair for dramatic and richly spun melody, for sonorous declamation, for succulent, yet simple, harmonic progression and so forth—in root form, but without the sustained quality and the sharp contour of the later works.

In any case, it proved an admirable vehicle for young singers of the City Center Opera Company. Conducted judiciously by Laszlo Halasz and with the support of a well trained orchestra, Dorothy Kirsten appeared to much advantage in the title role; William Horne was a believable and vocally gifted Des Grieux; Ralph Telasko made off easily with the acting honors as the old, fat and lecherous Geronte, and John De Surra careened satisfactorily through the tipsy paces of Manon's besotted cousin.

In addition to uncommonly good looks, both Miss Kirsten and Mr. Horne are endowed with fine voices which respond unflinchingly to all demands of range, lyric quality and dramatic emphasis. Their quarrel scene in the second act, for instance,



Carlton Gauld as Colline



Norbert Ardelli as Canio

was developed with a verve and stage wisdom combined with a vocal finish which could well be the envy of many more routinized performers. E.

"Bohème" Good Production

"La Bohème," the second presentation at City Center, proved to be one of its best, as first heard on the evening of Nov. 10. There was a spirit of youthfulness, of team-work and care for the ensemble that made the opera really come alive, and there was some truly remarkable singing from Irma Gonzales, the Mimi. The others, particularly Mario Berini as Rodolfo, who sang well at times but was inclined to force at others, were capable enough and contributed much to an evening of high enjoyment, but it was Miss Gonzales who stood out. Her Mimi was pretty, pathetic and charmingly acted; her lovely voice deepened with each woe that Mimi suffered, and she gave one of the best third act portrayals seen around these parts. As a matter of fact, the third act was better balanced vocally than many times further downtown, for the Musetta, Marguerite Piazza, has a voice of some weight (she did not resort to the flouncings and pertnesses so often associated with the role) and

the Marcello, John De Surra, is also a vocalist of some power.

Needless to say, there was lusty applause at every place possible, and Miss Gonzales stopped the show with her first act aria. Mr. Berini, too, had his share after the Narrative, and the closing duet of the act was beautifully sung and emotionally communicative. Carleton Gauld, a well-routinized actor, sang Colline and his coat song was very moving. Others were Emile Renan as Schaunard and Paul Dennis in the "double bass" role. Laszlo Halasz conducted with spirit. The settings were delightful, even on the small stage, and the Cafe Momus scene really suggested winter for once. Q.

Kirsten Scores in "Traviata"

The chief virtue of the "Traviata" representation given at the City Center on the evening of Nov. 12 lay in the Violetta of Dorothy Kirsten. The young soprano is a highly treasurable acquisition for several well-defined reasons. It is no longer news that her voice is one of exceptional beauty and freshness. But vocalism being what it is in this day and age it is distinctly worth emphasizing that Miss Kirsten employs her still unspoiled resources with a technical expertness which deserve to be cited as a model. She sings without evidence of strain, labor or physical interference. The scale is unusually even, the organ flexible and responsive, the tones pure and unfailingly true to pitch. She manages the florid passages of "Sempre libera" with gratifying facility of execution and delivers lyric pages such as "Dite alla giovine" with suave and moving legato.

It may be hoped that Miss Kirsten will continue to resist any temptation to strain or to force her tones to the impairment of their quality. Her Violetta fortunately seemed to avoid this danger. Perhaps the voice will in time take on an even greater warmth

and a wider range of color. In any case, she is now one of the most agreeable encounters the local operatic stage affords. Her Violetta is, dramatically, a skillful and well-graced embodiment along conventional lines.

Of her associates this time it was, of course, the Alfredo of Mario Berini and the Germont of George Czaplicki who commanded chief attention. The former would be a more satisfactory singer if he emitted his tones with more freedom. Mr. Czaplicki, a properly routinized Germont, ought to remedy the tremolo which is beginning to afflict him. The smaller roles were competently handled and the City Center chorus sang excellently. The conductor, Jean Morel, should keep in mind the cardinal obligation of an operatic leader to observe closely the breathing of his singers. If he did so more consistently there would be fewer of such disagreements between vocalists and orchestra as marked parts of the first act on this occasion. P.

Double Bill Given

"Cavalleria" and "Pagliacci," inevitable as death and taxes, had their first hearing this season at the City Center on the evening of Nov. 11, with Jean Morel conducting. In the Mascagni opera Mobley Lushanya sang Santuzza; Eric Rowton, Turiddu; Francis Row, Alfio; Alice Howland, Lola; and Carroll Taussig, Mamma Lucia. The Leoncavallo opera had Natalie Bodanya as Nedda; Norbert Ardelli as Canio; Jess Walters as Tonio; Eduardo Rael as Silvio; and Leonard Ulisse as Beppo. The principal singers of the "Pagliacci" cast, notably Miss Bodanya, Mr. Ardelli and Mr. Walters, succeeded in giving that threadbare work some dramatic vitality, besides singing on pitch, an accomplishment which was extremely rare in the "Cavalleria" performance. Both operas would have profited by a

(Continued on page 36)



Irma Gonzales



Jess Walters



Mobley Lushanya

SINGERS WHO APPEARED IN VARIOUS ROLES AT THE CITY CENTER



Frances Cassard



Mario Berini



Natalie Bodanya



George Czaplicki

CONCERTS *in New York*



At the Concert Marking the 26th Anniversary of the Czech Republic Are Seen (Left to Right) Ronald Colman, Who Made an Appeal for the 1944 War Fund, Mrs. Vincent Astor, Chairman of the Women's Division of the New York War Fund, Jarmila Novotna, Soloist, and Bruno Walter, Who Conducted

ORCHESTRAS

Czechoslovak Anniversary Concert

The 26th anniversary of the Czechoslovak Republic was observed on the evening of Oct. 31 with a concert at Carnegie Hall given by the New York Philharmonic-Symphony under the direction of Bruno Walter, who interrupted his sabbatical year for the occasion. The event, held under the auspices of the American Friends of Czechoslovakia, was introduced by speech-making, the communication of messages from Presidents Roosevelt and Benes and the presentation of medals to Mr. Walter and Jarmila Novotna, the soprano soloist of the night.

Consisting of Czechoslovak music exclusively, the program comprised Dvorak's Fourth Symphony, the Overture to Smetana's "Libuse", Novak's symphonic poem "In the Tatra Mountains", arias from Smetana's "Bartered Bride", "The Kiss" and "The Two Widows" and, lastly, his familiar "Vltava". It was a rare pleasure to encounter again Dvorak's lovely lyrical Symphony in G, which might have been composed to order for Mr. Walter and obviously lies close to his heart. A score even more richly impregnated than the "New World" with Czech folk flavor, it deserves much more frequent performance here, such as it has ordinarily received in Europe, where it runs the hard-working E minor a close race.

One was grateful, as well, for a chance to listen at long last to some of the pealing music of the majestic pagan "Libuse"—music of heroic stride with the tread of armies in it. By contrast, Novak's tone picture of a storm in the mountains seemed third-rate and feebly derivative. Mme. Novotna, the freshness of her voice enhanced by a Summer's rest, sang the delicious arias from Smetana's operas as only one alive with their native spirit could. As

an encore she contributed, to a piano accompaniment by Mr. Walter, a striking passage from "Libuse". P.

Leon Fleisher Makes Debut With Monteux

New York Philharmonic-Symphony, Pierre Monteux, conducting; Leon Fleisher, pianist, soloist. Carnegie Hall, Nov. 4, evening:

Overture to "Prometheus"...Beethoven
Piano Concerto in D minor,
No. 1Brahms
Symphonic Poem,
"Old California"Still
(First time in New York)
Two Nocturnes:
"Nuages", "Fetes"Debussy
Tone Poem: "Don Juan"....R. Strauss

Young Mr. Fleisher, whom the program notes said was born in 1928, and is thus 16 years old although he looks at least 21, is something of a protege of Mr. Monteux. He has appeared twice as soloist with Mr. Monteux's San Franciscans and now, again under the baton of the noted French conductor, he has made his bid for Manhattan's favor.

What there is to say about him as a pianist can be said succinctly and enthusiastically. He is an able technician of the keyboard; he has the necessary modesty, coupled with sincerity, to make of himself a true artist one day. At present he is limited by his 16 years' experience of life. His full temperament has not yet asserted itself because he has still to mature, emotionally and spiritually. He would be wiser, therefore, to play Liszt, Tchaikovsky or even Chopin, at this stage of his development, than Brahms, whose subtler philosophy and manner of utterance he has yet to master. There is nothing remarkable, and certainly nothing discouraging, about this. Far older and more experienced musicians than Mr. Fleisher are still having their troubles with Brahms. Meanwhile Mr. Fleisher may rejoice in the possession of a fresh young talent that will merit the closest attention as it progresses.

Of his "Old California", written in commemoration of the 160th anniversary of the city of Los Angeles, William Grant Still says frankly that it does not pretend to be anything more than program music. And so it is: In the beginning were the Indians (several pages based on an Indian melody); then came the Spaniards (ecclesiastical sounds followed by some Hispanic rhythm); the Americans arrived (broad, frontierish sounding phrases); the groups merge (recapitulation). It is as simple as that, and we admire Mr. Still for admitting it. Needless to say, it is put together with a deft hand and is richly orchestrated.

This reviewer was unable to remain for the Strauss work, but the two small masterpieces of Debussy were

(Continued on page 13)



Grace Castagnetta



Mack Harrell



Portia White



Artur Rubinstein

RECITALS

Grace Castagnetta, Pianist

Grace Castagnetta gave another impressive demonstration of her skill as an improviser at the end of her piano recital at Town Hall on the afternoon of Oct. 28. As usual, the audience was asked to suggest four tones at a time to serve as a theme and, again, a line from a familiar song, and in her ready treatment of these themes the pianist revealed a greater improvisational fluency than ever before, undaunted, as she was, by combinations of notes that in some instances were palpably absurd.

In the previous part of the program Miss Castagnetta played with neat facility and musically understanding the Bach Toccata in D, two Scarlatti sonatas, in E and G, Chopin's F minor and F major Etudes from Opus 25 and Scherzo in B flat minor and, as the major feature, the set of variations by Brahms on a theme of Schumann. Notwithstanding the pianist's obviously sympathetic response to the music, its general mood, too long drawn out, created a dispiriting effect.

The Rachmaninoff Etude Tableau in A minor, Op. 39, No. 6, and Ravel's "Alborada del Gracioso" in a later group were both deftly played and the Kreisler-Rachmaninoff "Liebesleid" was affectionately treated, though it was not until she reached her improvisations that the recitalist completely freed herself from a certain emotional restraint. A sizable audience was warmly applaudive. C.

Mack Harrell, Baritone

A very pleasant recital was sung by the Metropolitan Opera baritone Mack Harrell in Town Hall on the afternoon of Oct. 29. A good voice, excellent understanding and interpretation of material, plus an unusual knack of showmanship, so often wanting on the concert stage, made Mr. Harrell's appearance a most welcome one. In addition to songs by Robert Schumann and Hugo Wolf, he sang English, Russian and French groups. Papageno's Air from "The Magic Flute" was done with great good humor and artistry and Wolf's "Ghasel" was handled with the proper touch of breath-taking simplicity. Mr. Harrell left little to be desired in either his English, French or German diction. M.

Portia White, Contralto

In the brief time which has elapsed since she first challenged attention in New York last season Portia White has built herself up a considerable following. The Negro contralto faced a very numerous audience when she appeared at the Town Hall once more on the evening of Oct. 29 and was acclaimed and beflowered after the best traditions of an established favorite. Her program was long and taxing. It opened with Gluck's "Divinites du Styx", Dowland's "Come Again" and Purcell's "When I am laid in Earth", then ranged through no less than Mozart's great "Titus" aria, "Non piu di fiori", Lieder by Schumann and

Strauss, the "Amour viens aider", from "Samson et Dalila", songs in Spanish, French and English by Obra-dors, De Falla, Hue, Fourdrain and Dunhill and concluded on the approved group of Negro Spirituals.

Miss White is indisputably sincere and earnest and can lay claim to fine vocal material. There are tones in her voice which, now and then, sound curiously like echoes of those of Marian Anderson. But it will do her no service to pretend that she has fully laid her artistic and technical groundwork. She has still important matters to learn about style and interpretation. In German, French and Italian her diction calls for clarity and careful grooming. More imperative yet, if the fine potentialities of her voice are to be wholly realized, is the necessity of correcting defects of production and acquiring a surer breath support. At present Miss White's pitch is not as secure as it needs to become; and to equalize her scale she should rid herself of her habit of forcing her low tones to the inevitable detriment of her medium ones. It ought then to become plain whether she is indeed a contralto or a mezzo-soprano. Her gifts are too prizeable to neglect, as the enthusiasm of her hearers—especially in the latter half of her program—made evident. P.

Joseph Rogatchevsky, Tenor

Joseph Rogatchevsky, tenor, who made an auspicious debut in the Town Hall last March, confirmed the good impression of that occasion when he sang in the same auditorium on the evening of Oct. 28. A former member of the Paris Opéra and the Opéra-Comique, at the latter of which he is remembered for a particularly fine Orfeo in Gluck's opera, he is a singer of taste and experience. It was in his French songs that the singer's work was most interesting. Fauré's "Les Berceaux" was delightfully sung and Duparc's "Soupir" found such favor that it had to be repeated. Gounod's "Serenade", a somewhat over-sweet piece in itself, gave opportunity for some excellent shading. There were also works by Grétry, Guédron, Pregel and Pierné and Russian ones by Borodin, Dargomizhsky, Liadoff and Mussorgsky, all well given. Valentin Pavlovsky played good accompaniments and was heard in a group of solos by Chopin, Rachmaninoff and Scriabin. H.

Artur Rubinstein, Pianist

Although he had been soloist at the NBC Symphony concert just three hours before, Artur Rubinstein addressed himself to his all-Chopin program at Carnegie Hall on the evening of Oct. 29 with apparently undiminished vigor. The Polish pianist offered a program chosen specifically to stress the heroic rather than the lyrical aspects of Chopin's work. The program was planned as a gesture of homage to Chopin's passionate devotion to his native land.

It began and ended with the two greatest polonaises, the one in F

(Continued on page 20)



(Above) Leon Fleisher
(Right) Pierre Monteux

ORCHESTRAS

(Continued from page 12)

done, we thought, just right. The Nocturnes call for infinite delicacy of touch and nuance and for almost imperceptible attack and release. Mr. Monteux managed these things beautifully on this occasion and he won hearty approval from the unusually large audience. The program was repeated on Nov. 5. E.

Pierre Monteux Is Philharmonic-Symphony Guest

Pierre Monteux took up a brief sojourn in Carnegie Hall the evening of Nov. 2 to function awhile as guest leader of the Philharmonic-Symphony. He was greeted with a series of ovations punctuated by shrill and protracted whistlings from the upper regions of the house, such as among us warm the hearts of artists but which in Europe would strike them with terror. However, Mr. Monteux is a seasoned acquaintance here, so his features were irradiated with smiles and he caused the players to rise repeatedly and share in the glad sounds which beat like a surf against the toughened rafters of the ancient hall.

The honored guest gave signs of crediting the old saw that good things go by threes. Was it by accident or design that he opened with the Third "Leonore" Overture, followed it up with Brahms's Third Symphony and this, in turn, with Debussy's "Images pour Orchestre" in the fullness of their three component parts—in contrast to most conductors who ordinarily content themselves with just the three movements of "Iberia"? There was only one piece on the bill not divisible by three and that was Respighi's "Pines of Rome"—the poorest music of the night and the most superfluous.

Mr. Monteux, of course, has gained immeasurably in musical experience since he first came among us long years ago. All the same, it is remarkable how relatively little the workings of time and tide have fundamentally changed him. His performances of Beethoven and Brahms still remain as they used to be—solid, substantial and, like the old tragedian's Hamlet, "massive and concrete". They were loud, heavily-freighted, but basically dull and insensitive. The orchestra, often unpolished, produced a tone which, though noisy, was not often a thing of musical allurement or of sensuous contacts. Debussy's "Images"—of which "Iberia" remains by the best—inevitably exhibited more clarity and a wider range of color. But here, too, the volatile poetry of Debussy failed to achieve release and obstinately remained earth-bound. P.

Totenberg Plays Barber Concerto With Stokowski

New York Symphony, Leopold Stokowski, conductor. Soloist, Roman Totenberg, violinist. City Center, No. 6, evening:

Overture in D minor.....Handel
Symphony No. 1.....Brahms
Concerto for Violin.....Barber
Mr. Totenberg
Prelude and "Liebestod" from Tristan und Isolde.....Wagner

Several elements fused to make most of this program an exciting one, notably Mr. Stokowski's persuasive way with a not yet always cohesive ensemble and Mr. Totenberg's way with the Barber music—not to mention the audience peculiar to the new center, an audience always more than willing to make itself felt. It is allowed now to applaud between movements, and that is a good thing, for its enthusiasm overflows conventional bounds, and it is coming to be a phenomenon which certainly has significance for music-giving of certain types in the future. To a man, it sat down at the end of the evening when the conductor announced that a small piece from Guatemala, a "processional", would be played as an extra, and



A. F. Sozio
Roman Totenberg Rehearses Samuel Barber's Violin Concerto with the Composer at the Piano, Before Playing It with the City Symphony under Leopold Stokowski

to a man it approved the idea and the somewhat flimsy but entertaining work.

Samuel Barber's concerto is not a strictly new work, but deserves as many repetitions as can be found for it. It contains more melodiousness than is usually to be found in the young Corporal's work, and its texture, though somewhat conventional, is always honest and surely wrought. The first two movements require a rich tone and an abundant energy on the part of the soloist, for the violin part is closely integrated with a rich orchestration. These qualities are Mr. Totenberg's best assets, and he played with a fire and abandon which brought him ovations. The third movement, more wiry, more satirical, also called for technical ability which the orchestra's concertmaster furnished copiously.

Perhaps because of the strange acoustical properties of the hall, not yet mastered and only slightly ameliorated by a queer, bluish, elongated shell on the stage, the Brahms sounded out of joint and lacking in continuity. But the Wagner went with all the sensuousness which Mr. Stokowski always brings to it, and the orchestra played it magnificently. Q.

Kapell Is Soloist

With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy conducting. William Kapell, pianist, soloist. Carnegie Hall, Nov. 7, evening:

Symphony No. 21.....Miaskovsky
Rhapsody on a Theme of Paganini, Op. 43.....Rachmaninoff
Mr. Kapell
Symphony No. 5.....Shostakovich

The eminent position of 22-year-old William Kapell among the younger pianists of the day seemed doubly assured after this performance of Rachmaninoff's last great work for piano and orchestra. A large election night audience recalled him again and again, and well it might, for a more masterful technical exposition of the work has not been heard here since the composer himself last essayed it. Much credit also is due Mr. Ormandy for the net result. The Rhapsody is a series of variations in which rhythmic intricacies, played off by piano and orchestra against each other, are a prominent device, and the closest kind of co-operation between soloist and conductor is necessary to bring the thing off properly.

The Twenty-First Symphony of Miaskovsky, heard here via radio two years ago, is another example of the mellifluous, richly scored and seemingly meaningful music which comes from the Russian composer as from a production line. Threatening to become the contemporary Haydn, so far as fertility is concerned, Miaskovsky continues to write in a romantic idiom, stemming from Tchaikovsky, in which he nevertheless makes discreet use of all modern freedoms of harmonization and orchestration. He

(Continued on page 33)

Announcing

HARVARD Dictionary OF MUSIC



by Willi Apel

The musical amateur as well as the student and scholar will welcome this new dictionary of music which provides accurate information on all music subjects. It is clear, direct, and explicit, and the material is arranged to permit the easy reference that makes a dictionary most valuable. The *Harvard Dictionary of Music* has been prepared by an internationally known musicologist, Willi Apel

With the collaboration of

Other outstanding scholars including Manfred F. Bukofzer, Yuen Ren Chao, Alfred Einstein, Dom Anselm Hughes, Otto Kinkeldey, Curt Sachs, Nicolas Slonimsky, and Harold Spivacke. In addition, the following are authors of special articles: Putnam Aldrich, Richard S. Angell, Gilbert Chase, Archibald T. Davison, Dorothea Doig, Donald J. Grout, Everett B. Helm, Lloyd Hibberd, John Tasker Howard, G. Donald Harrison, Ernest La Prade, Hugo Leichtentritt, A. Tillman Merritt, Philip Lieson Miller, Henry G. Mishkin, Walter Piston, and Leo Schrade.

From A to Zymbel

The *Harvard Dictionary of Music* includes definitions of all music terms and pertinent information on all music subjects. It uses musical illustrations to a greater extent than any other music dictionary. There are extended articles on topics such as Acoustics, Atonality, Composition, Conducting, Dance Music, Fugue, Gregorian Chant, Harmonic Analysis, Instruments, Notation, Opera, Phonograph and Recorded Music, Printing of Music, Radio Broadcasting, Twelve-tone System, etc., as well as on the music of some fifty different national and racial groups. A distinctive feature is the full bibliography of books and periodical literature at the end of each article—bibliographies more nearly complete than those in any other music dictionary in any language. \$6.00

HARVARD UNIVERSITY PRESS
Cambridge 38
Massachusetts

Founder's Birthday and Graham Works Highlight Tenth Coolidge Festival

By ROBERT SABIN

WASHINGTON, D. C.

TRIBUTES to Elizabeth Sprague Coolidge on her eightieth birthday which fell on Oct. 30 and the premieres of three new works by Martha Graham with scores especially composed by Darius Milhaud, Paul Hindemith and Aaron Copland, formed a brilliant climax to the tenth festival of chamber music held in the Coolidge Auditorium of the Library of Congress on Oct. 28, 29 and 30. During an intermission of the final concert, Archibald MacLeish, Librarian of Congress, gave Mrs. Coolidge a volume containing statements of gratitude from public officials and music lovers, among them President Roosevelt and the directors of the music division of the Library. Mr. MacLeish told Mrs. Coolidge that in establishing the Coolidge Foundation and donating the auditorium to the Library she had made her gifts "in a very literal sense to the Republic". In answering Mrs. Coolidge said: "The gift comes as a superb climax in my long life. It crowns my lifework with pride and humility." At each of the concerts during the festival audiences greeted her with hearty applause which she acknowledged from her customary place in the front row of the auditorium.

Dancers Hailed

It was a happy thought to bring dance and music together at this festival at the concert on Oct. 30. Two of the works performed belong to the greatest which Miss Graham has given us, "Mirror Before Me", for which Mr. Hindemith composed a score after Stéphane Mallarmé's "Hérodiade", and "Appalachian Spring" with music by Aaron Copland. And the third, "Imagined Wing", has a score by Mr. Milhaud which is charming if not as well suited to choreographic purposes. A chamber orchestra directed by Louis Horst played all three works exceedingly well. The imaginative, beautifully integrated sets were designed by Isamu Noguchi and Edythe Gilford created the costumes.

That unique combination of contrapuntal mastery with intense dramatic instinct which was so notable in Mr. Hindemith's "Mathis" and "St. Francis" scores is as powerfully present in this new work, which should rank with his finest music. Miss Graham has wrought a dark and terrifying portrait of evil conquered by a tremendous struggle for self mastery. The scene is an antechamber where a woman waits with her attendant for an unknown ordeal. "A mirror provokes an anguish of scrutiny; images of the past, fragments of dreams float to its cold surface, add to the woman's



Arnold Engle
Martha Graham, Erick Hawkins and
Members of the Company in
"Appalachian Spring"

agony of consciousness." The set and costumes suggest the theater of ancient Greece, and Miss Graham evokes through her movement a sense of subconscious forces and of the crushing power of fate for which one can find a parallel only in Greek tragedy. She danced magnificently and May O'Donnell as the attendant sustained her role admirably.

Quite different, but equally distinguished, is Mr. Copland's music for "Appalachian Spring", the freshest, most transparent score which he has written for the theater. The characters are a young bride, danced by Miss Graham; the husbandman, Erick Hawkins; the revivalist, Merce Cunningham; the pioneering woman, Miss O'Donnell; and a group of followers, Nina Fonaroff, Pearl Lang, Marjorie Mazia and Yuriko. Both the composer and the choreographer have captured the simplicity, the strength and the radiant hope of the American pioneers. Miss Graham's solos as the young bride mingle lyric beauty with a presentiment of tragic suffering and battle with the wilderness. Mr. Cunningham does a dance of frenetic inspiration which is hair-raising, and the whole work is full of pungent touches of characterization and human wisdom. "Imagined Wing", with Angela Kennedy as the "prompter", presents a series of characters in fantastic episodes. The music does not offer a dramatic focus, and the work lacks point and unity, despite many ingenious touches. Mr. Copland was present to acknowledge the applause for his score, and the Washington audience shouted bravos for Miss Graham as lustily as her New York audiences are accustomed to.

The festival opened on Oct. 28 with a program of music for violin and harpsichord, played by Alexander Schneider and Ralph Kirkpatrick. Bach's Sonatas No. 1 in B minor and No. 4 in C minor, Mozart's Sonatas in G (K. 296) and in A (K. 526) and a delightful suite by Couperin called "Ritratto dell'Amore" offered epicurean fare. Both artists played brilliantly and tastefully, and if they did not penetrate very far beneath the surface of the music in some cases, what they did was impeccable.

On the afternoon of Oct. 29, the Stradivarius Quartet, assisted by Albert Sprague Coolidge, violinist, played Mozart's Quintet in D (K. 593) and Celius Dougherty and Vincenz Ruzicka, duo-pianists, gave the first performances of Stravinsky's Sonata for two pianos and of Rieti's "Second Avenue Waltzes", besides playing Schubert's F Minor Fantasy, Op. 103. The Stravinsky Sonata is less brittle than most of his recent work, and free

from the feverish witticism which has afflicted it. Plain and open in design, it sounds beautifully and has a curious charm by reason of its evasive harmony, which suggests rather than literally indicates its development. The Rieti waltzes, on the other hand, seemed meretricious and mercilessly overstuffed, as if one were listening to a Straussian arrangement of Mascagni.

The gem of the evening concert on Oct. 29 was a splendid Partita for violin, viola and organ by Walter Piston, played by Wolfe Wolfsohn, Eugene Lehner and E. Power Biggs. Not only is the music written with the technical mastery one associates with Mr. Piston, but it is richly imaginative. The composer was asked to "direct himself to the theme" of certain passages in Sandburg's "The People, Yes", and though there was no ascertainable connection between those passages and his music, his partita is an exciting work, especially in its extraordinary sonorities. The rest of the program consisted of Bach's Prelude and Fugue in G, Reubke's Sonata based on the 94th Psalm and Dupré's Variations sur un Noël, brilliantly played by Mr. Biggs; and Beethoven's Quartet in E Flat, Op. 127, movingly performed by the Stradivarius Quartet.

This tenth festival will rank as one of the most successful held thus far. Audiences overflowed the hall for all of the concerts, and public interest was high. When a national department of fine arts is at last created, Mrs. Coolidge's generosity and foresight in establishing a working model will have their real reward.

Washington Hears Opera and Recitals

Tibbett, Rubinstein, Templeton, Firkusny and Cherkassky Give Impressive Performances

WASHINGTON—Lawrence Tibbett opened Dorothy Hodgkin Dorsey's recital series on Oct. 29. His program was refreshingly unhackneyed and included: Handel's "The Land of Dreams," Hume's "Tobacco," Mendelssohn's "I Am a Rover Bold", four songs of Brahms, Gerard's Monologue from "Andrea Chenier," Rachmaninoff's "O Thou Billowy Harvest Field", Bridge's "So Perverse", excerpt from Gruenberg's "Emperor Jones", Harris's "Agatha Morley" and Hageman's "Don Juan Gomez." Nov. 5 Mrs. Dorsey presented Artur Rubinstein. It was a dazzling program including Beethoven's F minor Sonata, Opus 57; Brahms's Intermezzo in C and B minor Rhapsody; two etudes, a mazurka, and the B minor Scherzo of Chopin; three pieces by Villa-Lobos; Scriabin's Nocturne for the left hand; a Shostakovich polka; the "Funeral" and Hungarian Rhapsody No. 12 by Liszt.

Alec Templeton opened C. C. Cappe's popular series. There is no wearing out the welcome for Mr. Templeton here, and his audience on Oct. 21 relished, as always, the characteristic Templeton program.

There was also a brief visit from the San Carlo Opera Company to enliven the early fall music scene. On Oct. 20, the bill was "Aida" with Mobley Lushanya in the title role. On Saturday, it was "Carmen" with Bruna Castagna. Sunday night's "La Traviata" introduced a new Violetta in Mary Henderson, a Canadian soprano. All performances were conducted by Nicholas Rescigno, Gallo's American discovery.

The initial concert of the Chamber Music Guild on Oct. 24 was largely devoted to Czech music with Rudolf Firkusny, soloist. He gave the first local performance of a Fantasia and Rondo by Martinu and also played two polkas and a furiant by Smetana.

The Guild quartet played Dvorak's Quartet in E Flat. Soloist and quartet together played the Brahms Piano Quintet in F minor.

At the regular Sunday evening concerts in the National Gallery of Art the usual overflow crowd in the East Garden Court was particularly happy about Shura Cherkassky's recital. The young pianist gave a brilliant performance with excerpts from Stravinsky's "Petrushka" supplying a powerful climax to a program which included works by Handel, Brahms, Chopin, Scarlatti, Zuckermann, and Kabelevsky.

AUDREY WALZ

Navy School Band Plays in Washington

American Works Are Featured at Concert of Graduating Class

WASHINGTON.—The band and chorus of the United States Navy's school of music drew a capacity audience to Constitution Hall Nov. 2, for a third annual Fall concert which included a number of American works.

Randall Thompson's new "Testament of Freedom" for male chorus and orchestra, in this case a band, received its first Washington hearing. An impressive performance together with the presence of the composer added greatly to the interest of the work.

Other American works on the program were "Jubilee" from Chadwick's "Symphonic Sketches" and a recent work by Paul Creston, "Legend". Other Americana adding zest to the final part of the concert were "Four Sea Chanties" arranged by MSC Clifford McCormick and Jack Kilpatrick; Johnny Green's "Body and Soul" especially arranged for band and chorus by MFC George Jones; and two marches by John Philip Sousa. Grieg's A Minor Concerto with MTC Richard Larson at the piano was another feature.

Lieut. James Thurmond, in charge of the Navy school of music, conducted the concert and was called back repeatedly after the numbers for bows and encores.

The day after the concert 148 students and seven bandmasters received diplomas in the 15th semi-annual graduation at the school. A. W.

George Sebastian to Conduct New Opera "Prince Igor"

George Sebastian will conduct Borodin's "Prince Igor" in the New Opera Company production beginning Feb. 12. Mr. Sebastian, who will also conduct a second opera for the company, recently won a success in his United States debut as an opera conductor in San Francisco, where he conducted "Salome" and "Carmen".

GEORGE SCHICK
Conductor

Management: Arnold Pisani
119 West 57th Street, New York 19, N. Y.

FRANZ ALLERS
Conductor

Available for Guest Appearances
Con. Mgt. Arthur Judson, 113 W. 57th St., N.Y.C.

JERZY BOJANOWSKI
Conductor

Women's Symphony Orchestra
of Chicago
Milwaukee "Music Under the Stars"
Symphony Orchestra

GANZ

SEASON 1944-45

Address: Hotel Pearson
190 East Pearson Street
CHICAGO 11, ILLINOIS

JAMES SAMPLE
American Conductor

Dolores Hayward Conc. Mgt.
113 W. 57th St., New York 19, N. Y.

Chamber Music Prizes Awarded

Robert Doellner and Camargo Guarnieri Are Top Winners

WASHINGTON—Robert Doellner of Hartford, Conn., and Camargo Guarnieri of Brazil are winners of two \$1,000 prizes for string quartets which they entered in the first Western Hemispheric contest conducted by the Washington Chamber Music Guild and the RCA Victor Division of the Radio Corporation of America. The winning compositions were among more than 300 manuscripts examined by a distinguished board of judges.

Six other quartets were judged of such "unusual interest" that their composers were accorded personal honorable mentions. These composers are Jean Berger, Louis Gesensway and Wallingford Riegger of North America, and Jose Ardeval of Cuba, Juan A. Garcia Estrada of Argentina, and Claudio Santoro of Brazil.

In addition to the cash awards contributed by RCA the two first place winners will receive the distinction of having their quartets performed twice this season; first by the Chamber Music Guild String Quartet in Washington, and secondly, at a concert arranged for next March in Town Hall, New York.

Mr. Doellner's works have been performed by the Rochester Civic Symphony and the Hartford Symphony. He is at present a teacher of composition at the Hartford School of Music. Senor Guarnieri is one of Brazil's foremost young composers, his violin concerto having won a first prize of \$750 in a Latin American competition in 1942. He has toured the eastern United States as a pianist and conductor. He recently led the Boston Symphony in two of his works.

Judges for the contest were Claudio Arrau, Jascha Heifetz, Wanda Landowska, Sir Ernest MacMillan, William Primrose, Dr. Charles Seeger, Germaine Tailleferre and Edgar Varese. Marcel Ancher, founder of the Washington Music Guild reported that contest entries came from 43 States and from Alaska, the District of Columbia and Puerto Rico, and that 17 Latin American countries were represented.

"Quality and quantity of entries submitted far surpassed expectations," said Mr. Ancher. "Most of the compositions could be described as modern, although a great many especially those from Latin America were based on the folk themes of their respective countries."

Entrants included untrained musicians, as well as many professional composers, Mr. Ancher reported. Many of the manuscripts came from the Armed Services, several from overseas stations.

The contest had the cooperation of several of the American governments, including that of the United States, he said.

Newark Foundation Expands Series

NEWARK, N. J.—Three extra performances, in addition to the two regular concert series and two special events, have been announced by the Griffith Musical Foundation. They are Mia Slavenska, Jan. 8; Anne Brown, soprano, and Todd Duncan, baritone, Feb. 14, and the General Platoff Don Cossack Chorus, March 24.

The Major Series opened with a sold-out house at the Mosque when the Ballet Theater presented "Graduation Ball," to music of Johann Strauss; "Fancy Free," composed by



North American Winner in the First Western Hemisphere String Quartet Competition, Robert Doellner (Center), Hartford, Conn. Music Teacher, Receives a \$1,000 Check from J. W. Murray of RCA Victor. Looking on is Marcel Ancher, Founder of the Washington Chamber Music Guild

Leonard Bernstein, with choreography by Jerome Robbins, who appeared as one of the sailors; and "Princess Aurora," to music from Tchaikovsky's "Sleeping Beauty." Audience interest centered on Mr. Bernstein's opus, the piquant rhythms and biting orchestral effects of which were admirably adapted to the comedy portrayed by Messrs. Robbins, Lang, and Kriza, with Muriel Bentley, Janet Reed, and Shirley Eckl as their partners. Antal Dorati conducted a capable orchestra recruited largely from local ranks.

The Griffith Piano Series started with Rudolf Firkusny appearing as collaborator with the National Symphony Orchestra under Hans Kindler in the Brahms D minor concerto. Mr. Firkusny's crisp and energetic playing won great applause. The orchestral part of the program included Berlioz's "Roman Carnival" Overture and Tchaikovsky's Fourth Symphony.

P. G.

Ballet International Gives New Works

"Memories" with Music of Brahms and Setting of Mussorgsky's "Pictures" Performed

Ballet International offered another of its works on the evening of Nov. 1 when Simon Semenov's "Memories" had its world premiere. Based on a story by Winthrop Palmer, this ballet is danced to music by Brahms, mainly waltzes, orchestrated by Maurice Baron. The costumes and décor have been provided by Raoul Pène Dubois. "Memories", unfortunately, must be put on the debit side of the register. A bearded gentleman, presumably Brahms, appears in the prologue and ushers in a young musician who proceeds to emote heavily mid a roomful of characters who waltz interminably. Nothing happens, especially choreographically, and after a long period the whose cast resumes the pose (behind an effective transparent curtain) with which the piece opened. Viola Essen and Katia Geleznova, Alexander Iolas and Mr. Semenov took the leading roles. The score is a curious compound, in which the songs "Von ewiger Liebe" and "Auf dem Kirchhof" suddenly emerge from a welter of "Liebeslieder" and other Brahms waltzes, to accompany incredibly dated passages of pantomime. George Schick conducted.

Bronislava Nijinska's setting of Mussorgsky's "Pictures at an Exhibition" had its premiere on the evening of Nov. 3. Far from being a lavish spectacle, the work is conceived in simple, purposely naive style. The

Boris Aronson set suggests a barn; ladders and benches are used as props; and the dancers are clad in prettified peasant costumes. But where was the "Russian spirit" mentioned in the program note? The company huddled into static groups, imitated bell ringing, games and other spectacles, but the movement was neither strong nor really peasant in feeling. And women field workers in toe slippers are hard to take in 1944! Miss Geleznova and Serge Ismailoff headed the cast. Ballet International has yet to produce a first-rate work, but as a new company it has special claims upon public patience and friendliness.

R. S.

Slenczynski Heard In San Francisco

Pianist Welcomed in Recital Quartet Appears

SAN FRANCISCO—A new Ruth Slenczynski gave an astonishing recital in the Curran Theater recently. The one-time prodigy who was acclaimed at the age of five, at nineteen retains her brilliant technical accomplishments. Although she still tried to get more sonority than her piano seemed to possess, she was even more exciting when she went to the other extreme and played exquisite pianissimi.

The program consisted of the Bach-Busoni Toccata and Fugue in D minor, Beethoven's 32 Variations in C minor, Schumann's "Carnaval," the six Paganini-Liszt "Grandes Etudes," Rachmaninoff's Prelude in E flat minor and her own arrangements of Gluck's Melody in D minor and Falla's "Fire Dance."

The San Francisco String Quartet began its eleventh season before a capacity audience in the Hotel St. Francis Colonial Room with a program of quartets by Haydn, Franck and Jongens, the latter's two Serenades proving ingratiating novelties. Messrs. Blinder, Wolski, Molnar and Blinder were in fine fettle and won an ovation.

MARJORY M. FISHER

First Guild Trio Recital Played in Detroit

DETROIT—The newly-formed Guild Trio was heard in the first of its two 1944-45 recitals Oct. 24, in the Detroit Art Institute.

A crowded lecture hall greeted enthusiastically performances of chamber



M. Camargo Guarnieri, Brazilian Composer - Pianist - Conductor, Who Also Won a \$1,000 Award in the String Quartet Competition

Toronto Launches Concert Series

Season at Massey Hall Preluded by Opera — Cossacks Heard

TORONTO—The season at Massey Hall opened with a four-day festival of opera in September sponsored by France-Films Company, given by the Metropolitan Opera Company. "The Barber of Seville", "Pelléas", "Lucia", "Faust" and "La Traviata" were heard. The Don Cossack Chorus visited Massey Hall on Oct. 14 and 16, led by Serge Jaroff. Marian Anderson's appearance at Massey Hall on Oct. 20 was acclaimed by a capacity audience. In addition to sponsoring the visit of the Metropolitan Opera, France-Films brought the Montreal Philharmonic to Massey Hall on Oct. 24, under a guest conductor, Pierre Monteux.

Another creditable opera production was given in Massey Hall on Oct. 27 and 28, when Columbia Concerts, Inc., brought "Carmen" in English, under Herman Adler.

Eaton Auditorium has inaugurated all three of its major series of musical events. Its "Concert Series" opened on Oct. 19 with a recital by John Brownlee, baritone, and Martha Lipton, contralto. The Eaton Auditorium "Artists Series", duplicated on Thursdays and Saturdays, began on Oct. 26 and 28 with a concert by Mischa Elman. The "Musical Arts Series" began auspiciously on Nov. 2 with a performance by Ruth Draper, dramatic monologist.

A special attraction at Eaton Auditorium on Oct. 25 was a program by the brothers, Jan and Mischel Chervinsky, pianist and cellist.

ROBERT H. ROBERTS.

music by Beethoven, Dvorak and Brahms by the trio, composed of Katja Andy, pianist; Henry Siegl, violinist, and Jascha Schwarzman, cellist. Both Mr. Siegl and Mr. Schwarzman are members of the Detroit Symphony Orchestra. Another concert in the series, which is under Detroit Concert Management auspices, will feature the Budapest String Quartet, Jan. 22.

S. K.

Memorial Unveiled to Otto Sutro

BALTIMORE—A memorial to the late Otto Sutro, patron of music and the first president of the Baltimore Oratorio Society, will be unveiled in the Franklin Street Presbyterian Church on Oct. 28. Besides his general interest in music, Mr. Sutro was for many years proprietor of Baltimore's largest music store. His daughters, Rose and Ottilie Surto were among the first to tour as two-piano artists and the composer, Max Bruch, wrote a double concerto especially for them.

Sousa's Birthday Is Observed

WASHINGTON.—The 90th anniversary of the birth of John Philip Sousa was celebrated recently by the Southeast Washington Citizens' Association. He was born in a small house on G Street, S.E., within sight of his burial place in Congressional Cemetery, in Washington. He died March 6, 1932, while on tour with his band in Reading, Penn. A memorial concert by the band of the Junior Optimist Club was sponsored by the Citizens' Association in Eastern High School. Sousa resigned from the Marine Band in 1892 and organized a military concert band which toured the world.

A. T. M.

Nobody Gains But Petrillo—As Usual

THE two-year hiatus in the recording industry, brought about by the demand of James C. Petrillo, president of the American Federation of Musicians, that all recording companies pay the union an excise tax on every record manufactured, has ended at last with complete capitulation on the part of the leading manufacturers—the RCA-Victor Company, the Columbia Recording Company and the transcription division of the National Broadcasting Company.

The agreement (concluded appropriately on Armistice Day), which the manufacturers say they had either to sign or go out of business, provides for payment to the union of one-quarter of a cent to five cents for every record produced. The other record manufacturers in the country had already accepted similar terms, so the entire industry is now on the union's contributors list.

It would be a pleasure to pronounce this settlement a triumph for music and musicians, for the public and for better employer-employee relations. Unfortunately, no such pronouncement is possible. The only discernible triumph is for Mr. Petrillo and for the powers that be in the union. The whole transaction, from the type of pressure applied by the union to Petrillo's vague remarks as to what will happen to the money once it is collected, has about it the familiar aroma of the "protection" game, hitherto practiced only upon small shop-keepers, in which the latter pay—or else.

DOES music gain? This agreement has nothing to do with music, as such. But it serves as a warning to people in every field of musical activity that they may very well be next on the list for a union "touch."

Does the musician gain? Under the terms of the agreement, the musicians who make the recordings in question will not see a dollar of the \$4,000,000 the union expects to garner annually. The money goes into a union fund to be used, it is said, "to spread musical culture" and "to give employment to musicians". Actually, of course, since Mr. Petrillo exercises complete dictatorial control over the union, the money will be used as Mr. Petrillo sees fit.

Does the public gain? The public will have the pleasure of paying proportionately more for its records to make up the tax.

Do employer-employee relations gain? The country is put on notice that a union, regardless of principle, regardless of public welfare, regardless even of the constitutional guaranty against taxation without representation, can levy an arbitrary tariff on any manufactured commodity, from shoes to loaves of bread, which the manufacturer and/or the public must pay or go without the product, and, moreover, that such union is under no obligation to pass on money so

collected to the workers engaged in such manufacture.

WE are particularly moved by the euphemistic statement that the money will be spent to "spread musical culture". A tremendous amount of musical culture could be spread with \$4,000,000, and there are many worthy musical causes in this country which would be grateful for a hundredth part of that sum.

We suggest that all qualifying causes apply forthwith for Mr. Petrillo's largess. We further suggest that Mr. Petrillo's reactions thereto be made public; they should prove both interesting and instructive.

Edgar Stillman Kelley

THE recent death of one of America's grand old men of music, Edgar Stillman Kelley, closes a long and fruitful chapter in the annals of native music. Not only was he respected and admired as a composer, but his entire life reflected those qualities which contributed dignity and scholarship to our creative world. He and his devoted wife, Jessie, were welcomed in musical and college circles all over the country; in New York their appearance was always the signal for friendly tribute. Dr. Kelley will be sorely missed. For his gentle and generous nature, his warm humanity and his unfailing integrity, he held a large place in the deep affection of all who knew him.

GUEST EDITORIAL

The Theatre, Too, Looks to Its National Future

(Reprinted from "Theatre Arts" for November, 1944)

A COUNTRY'S national theatre is built in the image of its people—which is another way of saying that a nation gets the theatre it deserves. In a democracy a national theatre must be fought for as have all progressive institutions, fought for through trial and error, through example and persuasion.

Now as the countries of the world begin to live again after the nightmare of the last five years, their national theatres are once more resurgent. Russia's theatre, indeed, was never blacked out. Supported by the government as a necessary part of the people's spiritual life, it blossomed through the war and now opens its new season with a flourish—a "jubilee" at the Maly in Moscow and, in Stalingrad, a burst of productions in the newly restored opera house. France, too, has its National Theatre, now reborn in Paris under Edouard Bourdet's direction. The war has brought England several steps nearer the goal with CEMA allocating government funds to such enterprises as the Old Vic. Here is England's national theatre in embryo; it has its artists, its directors, its basic pattern—and now some beginnings of government backing.

Where in all this is the National Theatre of

Personalities



Sublime Meets Ridiculous as Joseph Szigeti and Jack Benny Compare Violin Techniques in the Warner Brothers Production of "Hollywood Canteen", Due for a December Premiere in New York

the United States? It exists as a one-page document, without plan, without funds, without prestige; it exists potentially in the wealth of the country and the exuberance of its theatre talents. It exists preeminently in the minds and hearts of many people, determined to fight for it in the new world a'coming.

NO better testing ground for an American National Theatre could be found than the civic theatres that begin to take form throughout the country. Such an enterprise as the New York City Center of Music and Drama has, therefore, a dual responsibility. It can not only serve its city; it can also set the pattern for like undertakings and lay the foundations of a nationwide theatre for the people. So far the City Center has signally failed to meet this challenge. After a tentative and hopeful beginning, it now threatens to become no more than an outpost of the subway circuit, satisfied with offering its audiences 'package' shows of varying quality which represent no consistent or considered policy. From the musical standpoint the Center is far more fortunate. Leopold Stokowski will once again conduct a series of concerts, adding opera and ballet to the programs he developed last year. Here is 'the best, for the lowest prices, for the greatest number of people.' It is time for the City Center to call upon the theatre for entertainment of like calibre. It is time to take up the challenge and offer such plays.

FROM OUR READERS

Vancouver Barracks

Dear MUSICAL AMERICA:

In view of the fact that your magazine does valuable service to the cause of serious music, and is generally on the correct side of any question affecting the welfare and growth of music, I am more than surprised at your editorial in the October, 1944, issue.

"Jazz . . . hauled in, verbatim, from Tin Pan Alley . . . is a disgrace". Is there something immoral about it? Does it somehow soil the honor of the great traditions of music? Isn't MUSICAL AMERICA making a judgment of taste that is subject to contradiction by a majority of the American people and also many great musicians, such as Sibelius and Ravel?

If the Los Angeles Philharmonic had accepted

(Continued on page 17)

MUSICAL AMERICA

Founded 1898

Publishers:

JOHN F. MAJESKI

M/Sgt. JOHN F. MAJESKI, Jr.

THE MUSICAL AMERICA CORP.

John F. Majeski, President

M/Sgt. John F. Majeski, Jr., Vice-President

Walter Isaacs, Treasurer

Kenneth E. Cooley, Secretary

RONALD F. EYER, Editor

FRANCES QUAINANCE EATON, Associate

MAURICE B. SWAAB, Advertising Manager

EDWARD I. DAVIS, Production Manager

Executive and Editorial Offices

Suite 1401-S Steinway Bldg.,

113 West 57th St., New York 19, N. Y.

Telephone: Circle 7-0520. Cable address: MUAMER

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada, \$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright, 1944.

The Post-war Outlook for Symphony and Opera

(Continued from page 6)

for the first time in history. We should find opera thriving in American communities where, under present conditions, it is unthinkable. We should see other communities cutting their coat according to their cloth and foregoing abortive attempts to stage big league opera on sand-lot resources. We should see opera companies in our major cities which, through the natural accrual of riches from the "farm" companies, would be worthy of the eminence they claim for themselves. And best of all, we should no longer be treated to the tragic spectacle of fresh, young talent thrust prematurely upon the stages of the great operatic theatres, half-trained and painfully inexperienced, there to wither under the spotlight of informed critical opinion.

WITH a few differences, the same plan should prove sound for the symphony orchestras of the land. It will be argued that orchestras and opera companies face problems of finance out of all proportion to those of comparable baseball clubs, especially in the smaller communities, and that is true. It is not held that the individual subsidiaries of any projected National Opera Academy or College of Orchestras can be expected to sustain themselves through the box office. We know that to be impossible under any system. It is assumed that endowment or subsidization, whether private or civil, will be a condition of any given organization's existence. A uniform, practicable method of obtaining such support must be high on the post-war planners' agenda.

IT seems likely that some such procedure as outlined above will come to pass in the peace years ahead simply because it *must*. The chaos of improvisation and amateurish toying with music was all very well in the past when serious music meant nothing, one way or the other, to the mass of the American people. But that is all over now. The American people have "discovered" music, just as they discovered baseball years ago, and they will have no nonsense about the way it is provided for and administered. Music has moved out of the parlors of the dilettanti into the public domain. If the dilettanti demonstrate that they don't know how to get along in the new environment, they will have to make way for those who do.

From Our Readers

(Continued from page 16)

money from almost any other source I am sure you would not have objected. Your editorial betrays feelings of hurt pride, fears that serious music, especially in Los Angeles, is in decline. The facts point in the other direction. Serious music is experiencing its greatest influence in history, especially in Los Angeles, and the Philharmonic is taking part in the expansion. Moreover, do you think a jazz appearance for the benefit of the serious side of music can harm our music? Will it not tend to convert some intelligent jazz fans to the glories of Beethoven and Tchaikovsky? Your attitude, your incoherent use of the word "menace" in the headline will do nothing but harm for serious music, for it will simply further convince the jazz fans and the musically ignorant that serious music is by and for bigoted scholastics. Which is untrue.

Must music have "serious pretensions" to appear in the finest halls and on great programs? I absolutely disbelieve that Mozart, for example, wrote anything with the idea that it should embody "serious pretensions". An artist is sincere and does the best he knows how, and his work survives in time according to its worth to the listeners. In that real sense, Dorsey, James, et al, have as much right to a hearing, and since you acknowledge the integrity of Gershwin and Gould, they also deserve their hearing. Banning or condemning something because it is jazz or popular idiom is pure prejudice, akin to the ancient opposition to the innovations of Bach. The taste of the millions of listeners who are capable, should only judge.

What They Read 20 Years Ago

MUSICAL AMERICA for November, 1924



A Half-Dozen of the Best Selling Songs—Still Going Strong. From the Left, Charles Wakefield Cadman's "At Dawning"; Carrie Jacobs Bond's "A Perfect Day"; Sir Arthur Sullivan's "The Lost Chord". Bottom Row, Ethelbert Nevin's "The Rosary"; Oley Speaks's "On the Road to Mandalay" and Bruno Huhn's "Invictus"

A Fine Debut

Serafin Acclaimed in Brilliant "Aida" as Metropolitan Open Its Doors. Noted Conductor Starred on First Night Instead of Singer, Wins Unprecedented Applause. Rethberg, Martinelli and Matzenauer in Cast.

1924

Well, What of It?

A new Mendelssohn song without words has appeared in a German musical journal which claims it can prove its authenticity. The original manuscript was found in an old family album.

1924

They Mostly Don't Believe It!

"Vocal range means nothing to the singer unless there is a soul behind it!" declares Maria Ivogün.

1924

You see, I admire and appreciate in art nothing more than Mozart, Beethoven, Brahms, Debussy, Sibelius. I cherish my records of them. But I also derive intense satisfaction, along with many musicians, from jazz, in its varied forms from Armstrong to Goodman. (To call Gershwin jazz is a mistake.) Jazz is a distinct, new form of music that needs practice to appreciate. It contributes in a minor way to serious music, but remains independent.

I agree, serious music and jazz do not mix in the concert hall. But they never did, in Los Angeles or New York. The leading artists and critics of jazz all disown Gershwin and Gould.

Yours sincerely

PFC. LOWELL RICHARDS,
363rd ASF Band

Buckley Field, Denver, Colo.

Dear MUSICAL AMERICA:

It doesn't seem that life would be one-third so interesting without MUSICAL AMERICA. Please renew my subscription for 3 years. Out here we especially liked the articles on American Composers. How about a series on American Music Schools or on American Choral and Orchestral organizations?

Thank you,
T/Sgt. Carlton E. Weegar

Musical America Correspondents in the U. S. and Canada

CHICAGO OFFICES: MARGIE A. McLEOD, Manager, Kimball Hall, 304 South Wabash Avenue. Telephone: Harrison 4544. CHARLES QUINT, Correspondent.

BOSTON: GRACE MAY STUTSMAN, Correspondent, 10 Museum Road.

PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945 North 33rd Street.

LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES, Correspondent, 5386 Village Green, Los Angeles. DOROTHY HUTTENBACH, Business Manager, 513 North Rodeo Drive, Beverly Hills.

SAN FRANCISCO: MARJORY M. FISHER, Correspondent, Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSPEISER, 55A High Street, Oxford.

ANN ARBOR: HELEN MILLER CUTLER, 380 S. Scott St., Adrian.

ATLANTA: HELEN KNOX SPAIN, Atlantan Hotel

BALTIMORE: FRANZ C. BORNSCHEIN, 708 E. 20th.

BROOKLYN: FELIX DRYO, 226 Lefferts Place

BUFFALO: BENNO ROSENHEIMER, 175 Linwood Ave.

CINCINNATI: HOWARD W. HESS, Times-Star.

CLEVELAND: ELMORE BACON, The News.

COLUMBUS: VIRGINIA BRAUN KELLER, 1083 S. High.

DALLAS: MABEL CRANFILL, 5619 Swiss Avenue.

DENVER: JOHN C. KENDEL, 414-14th St.

DETROIT: SEYMOUR KAPETANSKY, 3294 Lawrence

EL PASO: MRS. G. B. CARMICHAEL, 814 Rio Grande.

HARTFORD: CARL E. LINDSTROM, The Times

INDIANAPOLIS: ROGER BUDROW, The Times

KANSAS CITY (pro tem): LUCY PARROTT, 3924

McGee

LOUISVILLE: H. W. HAUSCHILD, R. #1, Beechel.

MEMPHIS: BURNET C. TUTHILL, Southwestern

College

MILWAUKEE: ANNA R. ROBINSON, 633 N. Water.

MINNEAPOLIS: JOHN K. SHERMAN, The Star-

Journal.

MONTREAL: THOMAS ARCHER, The Gazette

NEW ORLEANS: HARRY B. LOEB, 5219 Prytania

NEWARK: PHILIP GORDON, 24 Johnson Ave.

OMAHA: MRS. EDITH L. WAGONER, 7915 N. 30th.

PITTSBURGH: J. FRED LISSPELT, 1515 Shady Ave.

PORTLAND, ORE.: JOCELYN FOULKES, 833 N. E.

Schuyler St.

PROVIDENCE: ARLAN R. COOLIDGE, Brown Uni-

versity

ROCHESTER: MARY ERTZ WILL, 699 Park Ave.

ST. LOUIS: HERBERT W. COST, 374 Walton Ave.

SAN ANTONIO: GENEVIEVE M. TUCKER, 610 W.

Summit Ave.

SEATTLE: NAN D. BRONSON, 4311-15th, N. E.

TORONTO: R. H. ROBERTS, 70 Lyngrove Ave.

UTICA: ELLIS K. BALDWIN, 25 Scott St.

WASHINGTON, D. C.: AUDREY WALZ, 325 Queen

St., Alexandria, Va.

WORCESTER: JOHN F. KYRS, 135 Maple St., W.

Boylston, Mass.

MUSICAL AMERICANA

WAR LOAN drives have their musical moments. For the opening of the Sixth one, we note Helen Jepson singing at the Philadelphia Municipal Auditorium on Nov. 12 and for the Rochester Philharmonic with Nino Martini on Nov. 27.



Dorothy Sarnoff

Leonard Warren and Dorothy Sarnoff performed the same services with the Indianapolis Symphony under Seitzky on Nov. 19 and Lucille Manners will give two benefit concerts, one in Tampa on Dec. 1 and one in Milwaukee on Dec. 14. Miss Sarnoff, who scored in two roles with the St. Louis Municipal Opera last Summer, is concertizing now—in Buffalo on Oct. 21; with Oscar Levant as soloist with the Kansas City Philharmonic before an audience of 15,000 on Oct. 28 and in December as "Messiah" soloist with the Washington Choral Society—also an appearance at the Aberdeen Proving Ground in Maryland and a concert in Warren, O. A War Bond recital was scheduled for Nov. 27 at Hunter College in

New York by Arved Kurtz, violinist and assistant director of the New York College of Music, who has given two previous ones, and Vladimir Padwa, pianist—they will play sonatas.

Other tributes: Dr. T. Tertius Noble, veteran organist and composer, was to be honored by a program of his music at All Angels' P. E. Church on Nov. 26. Regina Resnik, new Met soprano, sang the National Anthem on Armistice Day at the Eternal Light in Madison Square—she will make her Met debut as Santuzza on Dec. 9. Dorothy Maynor sang Schubert's "Ave Maria" at a memorial meeting for the late Wendell L. Willkie under Freedom House auspices on Nov. 4. The soprano was the first woman soloist chosen to celebrate an International YWCA anniversary, the 50th, and she sang in the National Cathedral in Washington on Nov. 19. Marcelle Denya was honor guest at a Town Hall Club dinner for Pierre Monteux, commemorating the liberation of France, on Nov. 12. Cpl. Leonard Penario, remembered as a Philharmonic soloist last November, has received an Honorary Patron Membership to the A. A. F. from General Arnold for his contribution to this society as an "entertainment specialist"—the pianist has been playing at army camps in Africa, Egypt, Iran and now in India.

Society notes—Alexander Lang Steinert, composer, conductor and pianist now in the Army Air Forces, married Louise White of Santa Monica on Oct. 29—a merging of piano interests. He is the son of the late Alexander Steinert, president of Boston's Steinert and Sons; she a niece of Paul H. Schmidt, many years managing director of Steinway. Freda Dorothea Hemming and Mortimer Harwood Davenport, both of the City Center Opera, married recently in the Chapel of Riverside Church. Engaged: John Lloyd, pianist from England, and Francis D. Perkins, formerly music editor of the New York Herald Tribune, now Technician Third Grade, stationed in England in Army Intelligence. Hugh Thompson, new Met baritone, has been hearing a different kind of vocalization the last few weeks—a son was born to him and his wife. Dr. John Warren Erb entertained at a large party for Dr. S. F. Burns, new chairman of Music Education at New York University—Ruth Strassman gave a brief piano recital for the guests.

Grant Johannesen gave a piano concerto series in October, at the McCune School of Music and Art in Salt Lake City, playing standard composers and works by Jean Francaix and Prokofiev in three successive programs.

Muriel Rahn, now on the first part of her season's tour, has sung in Washington, Baltimore and Southern and Texas cities, and will be heard in Oklahoma and more towns in the South in December—she will be remembered as singing the title role in "Carmen Jones" last season. Before a transcontinental tour in the Spring, Louis Kaufman



Louis Kaufman

will give violin recitals in December in Pendleton, Ore., Richmond, Calif., and Bellingham, Everett, Tacoma and Olympia, Wash.—he also played in the 10th annual Los Angeles Bach Festival on Nov. 18.

For Jascha Heifetz engagements with 19 orchestras this season—his only appearances. With the Philadelphia Orchestra on Dec. 1 and 2 he will play the world premiere of Louis Gruenberg's Violin Concerto. Joseph Szigeti will also introduce a new major work in New York on Dec. 11—the Prokofiev Sonata in D, completed this year and flown from the Soviet Union at the request of the composer.

Sir Thomas Beecham has been on a triumphant tour of England with the London Philharmonic, and has received official invitations to tour France and Russia. However, he will accept these only after completion of the postponed swing through the United States. Jascha Horenstein will conduct the Philharmonic Orchestra in Mexico City for six weeks, beginning Nov. 22.

New personnel for the American String Quartet: Jose Figueroa, first violin; Julius Heygi, second violin (planning a Town Hall recital on Jan. 13); Benjamin Levin, viola, and Russell Kingman, cello. The quartet has appeared in the Philadelphia Chamber Music Series, in Westfield, N. J., then three concerts in Boston. Emery Darcy, Met tenor who has also been singing in the Chicago Opera, has completed a series of ten Community Concerts, beginning in Colorado, then in Wyoming, Minnesota, Nebraska, Kansas, New York and Vermont.

Yella Pessl has returned from

Black Mountain College, N. C., where she gave Summer courses in various harpsichord subjects and recitals in Washington, for wounded soldiers in Asheville, and played a Haydn concerto under Raudenbush at the Winston-Salem Piedmont Festival.



Alexander Uninsky

Alexander Uninsky was to make his first solo appearance with the St. Louis Symphony on Nov. 25 and 26, playing the Third Prokofiev Piano Concerto. Tossy Spivakovsky opened the Howard University concert series on Nov. 21 and will give his second Carnegie Hall violin recital on Jan. 19.

Oscar Wagner, dean of the Juilliard Graduate School, played the Beethoven Piano Concerto in C minor with the Plainfield, N. J., Symphony on Nov. 20. Nelson Sabin, baritone; and his accompanist, Robert Whitney, have had a successful four months tour of colleges, universities and concert courses through the South and Southwest. Helen Thomas, soprano, is playing her own accompaniments to her own songs on tour—Spring Lake, N. J. and Youngstown, O., listed for recent appearances. The Ionian Singers—Alan Adair, Albert Barber, Bryce Fogle and Hildreth Martin—spent the Autumn touring the South and Midwest, and in July traveled 8,200 miles in the Rocky Mountain and Northwest states. Edward S. Caldicott, tenor, who sang opera scenes with the New York Light Opera Guild on Oct. 26, began a series of FM broadcasts over WGYN on Nov. 4—perhaps the first tenor to sing for a purely FM audience.

JOSEF HOFMANN

Transcontinental Tour—January to May 1945

Now under Exclusive Direction:

CONCERT MANAGEMENT RAY HALMANS

Steinway Piano

119 W. 57th St., New York 19, N. Y.

ALICE HOWLAND

MEZZO SOPRANO

Star of Philadelphia Opera Co. season 1943-44
Nation-wide success in role of Carmen

"Alice Howland is an asset dear to the hearts of impresarios everywhere"

Phila. Record 1943

(Personally Represented by Margaret Walters Public Relations, Inc.,
1 E. 57th St. N. Y. C., PL 3-6160) (Agency)



MARCELLE DENYA

FRENCH SOPRANO

Pers. Repr. Catherine Kramer

410 Park Ave., N. Y. 22

PL. 5-9596

Grand Opera—Opéra Comique, Paris
Teatro Colon, Buenos Aires

CONCERT—OPERA—RADIO

EMANUEL LIST

Basso, Metropolitan Opera Association

Management: Ray Halmans, 119 West 57th Street, New York 19, N. Y.

WALTER OLITZKI

Baritone - Metropolitan Opera Association

Concert Mgt., Willard Matthews, 333 E. 43rd St., New York 17, N. Y.

FREDA—Soprano

MORTON—Baritone

Individual and Joint Recital

HEMMING and DAVENPORT

Talent Registry,

1 E. 57th St., NYC PL 3-6160

Concert - Radio
Oratorio - Opera

ALICE TULLY

DRAMATIC SOPRANO

OPERA—CONCERTS—

Guest Soloist with Orchestras

1401 Steinway Bldg., 113 West 57th Street, New York

SIGMA ALPHA IOTA

National Professional Music Fraternity

Kathleen Davison, National President, 1800 25th Street, Des Moines, Iowa

ALEXANDER SVED

World Famous Baritone
Metropolitan Opera Association
Concert—Radio



Doris FRERICHS

Pianist

"She played with poetical fancy, brilliantly and as a wholly intelligent musician."

Olin Downes, N.Y. Times, 1944

608 Carnegie Hall, N.Y.C.

CL. 5-9244

THE AMERICAN STRING QUARTET

Jose Figueroa, 1st Vl. Benjamin Levin, Viola

Julius Heygi, 2nd Vl. Russell Kingman, Cello

Subsidized to bring chamber music of calibre within concerts of genuine musical purpose.

For plan and circular address the Founders' Secretary, 4 Central Avenue, Orange, N. J.

JAGEL

Tenor, Metropolitan Opera Association

Concert Division

W. COLSTON LEIGH, INC.

521 Fifth Ave., New York, N. Y.

BONELLI

Famous American Baritone

Metropolitan Opera Association

Concert Division

W. COLSTON LEIGH, INC.

521 Fifth Ave., New York, N. Y.

METROPOLITAN MUSICAL BUREAU

Division

COLUMBIA CONCERTS, Inc.

Announces Among Its Artists & Attractions

for terms and available dates apply to
Metropolitan Musical Bureau, Inc.

F. C. Coppicus F. C. Schang
113 W. 57TH ST., NEW YORK CITY



**LILY
PONS**

Metropolitan Opera Association

Baldwin Piano Used

Now on Transcontinental Tour

SPALDING

America's Violinist

Overseas on Special Mission for
War Department

TRAPP FAMILY SINGERS

Dr. F. Wasner, Conductor

Unique programs of classical and folk
music (Authentic costumes)

6th American Tour Nov. to April

Helen Olheim

American Messo Soprano

Metropolitan Opera Association

Now on tour with

Columbia All-Star Opera Quartet

Vronsky & Babin

DUO-PIANISTS

Steinway Pianos Used

Victor Babin Now in Armed Forces

Enya

GONZALEZ

Philippine Soprano

Now on Tour Appearing as Micaela
in "CARMEN" production



**GLAMOROUS
SLAVENSKA**

Former
prima ballerina
Ballet Russe de
Monte Carlo

**TIHMAR
and Company**

Second American Tour Nov. to May

Concerts Please Buffalo Audiences

"Carmen" in English
Also Acclaimed—Thelma
Altman Wins Favor

BUFFALO—For many years, Zorah B. Berry has presented Buffalonians with most artistic attractions. This year she opened a new season on Oct. 24, in Kleinhans Music Hall with Zino Francescatti, violinist. The artist presented an almost complete Sonata evening, adding a few lighter classics in his final group. He opened with Bach's Sonata in A followed by the Chaconne, Brahms's Sonata in D minor and Debussy's in G minor. The artist showed full understanding of the character and style of each composer, besides a magnificent and vibrant tone and a clear-cut technique. Emanuel Bay, one of the best accompanists heard here in years, shared the applause of the evening.

In Kleinhans Music Hall, Zorah B. Berry presented on Oct. 31 the Leopold Sachse version of "Carmen" with Mona Paulee in the title role. Miss Paulee made a dashing Carmen and was repeatedly brought before the curtain. Edward Kane was Don Jose and Edwin Steffe Escamillo. Other roles were in the hands of excellent young singers. Mention should also be made of the fine chorus. Herman Adler conducted.

Helen Traubel sang to a completely filled Kleinhans Music Hall on Nov. 7, the second concert of the Zorah B. Berry series and captivated her audience. Miss Traubel opened her program with three Beethoven songs, the "Suicidio" aria from "La Gioconda" and "Dich theure Halle". Negro Spirituals and other songs completed the program. Coenraad V. Bos accompanied.

One of the surprises of the season was the recital of Thelma Altman on Nov. 12 in Kleinhans Music Hall. Miss Altman possesses a fine mezzo-soprano voice. Her offerings included songs in four languages. Her delivery of Verdi's "O Don Fatale" displayed deep feeling and dramatic fervor. She was ably supported at the piano by Milne Charnley. The concert was under the management of Zorah B. Berry.

Mary Gail Clark presented the Budapest Quartet before members of the Chamber Music Society Nov. 13 in the Mary Seaton room at Kleinhans Music Hall. For its opening number the organization was heard in Ravel's quartet in F played with intensity and warmth. The second number, the Seventh Quartet of Ernest Krenek had its world premiere. It is modern in form and, with its contrasting moods and effects, hard to follow at a first hearing. In conclusion, the artists gave a stirring performance of Mozart's Quartet in G (K. 387) which was heartily applauded.

Frank Sinatra was to appear at a special concert on Nov. 16 in Memorial Auditorium, as soloist with the Civic Symphony under Jan Wolanek. This event was a benefit for the orchestra.

BENNO ROSENHEIMER.

National Opera Quartet Appears in New Bedford

NEW BEDFORD, MASS.—For its opening concert of the season the New Bedford Civic Music Association presented the National Opera Quartet on Oct. 26. This Quartet, which consists of Polyna Stoska, soprano; Winifred Heidt, contralto; Gilbert Russell, tenor, and Jess Walters, baritone, with Leo Taubman as pianist and director, was greeted by a capacity audience. Features of the program were the quartet from Beethoven's "Fidelio", the duet

"Mira oh Norma" by Bellini, the spinning quartet from "Martha", four of Brahms's "Liebeslieder" waltzes, numbers from "Pagliacci", "La Bohème", "Trovatore" and "The Gondoliers". At the next concert on Dec. 4 the Indianapolis Symphony will be heard.

John Bauer Appointed Buffalo Manager

BUFFALO.—John Bauer, who was in charge of the press department at the Metropolitan Opera House last season, has been appointed manager of



John Bauer

the Buffalo Philharmonic Orchestra, replacing Thomas A. Boris, who resigned in July. A native of New York, Mr. Bauer attended Princeton University, graduating in 1930. In 1932 he became affiliated with Eva Le Gallienne's Civic Repertory Company leaving a year later to organize one of his own, the Players Repertory Theater. After 14 months of travelling he had to give up the theater because of ill health and spent a year resting. Then he went to Hollywood where he was placed in charge of the Behymer Artist Bureau, learning the concert business "from the ground up"—auditions, promoting, managing and publicizing recitals—until going to Seattle to do radio work.

His next position was with the Civic Concert Division of NBC where he organized concert series in every section of the United States.

In July, 1942, he went to Washington to handle the press and promotion for the National Symphony. While there he organized the National Symphony Forum which he hopes to duplicate in Buffalo.

Fort Wayne Backs Civic Symphony

FORT WAYNE, IND.—The Fort Wayne Civic Symphonic Society has begun its 13th consecutive season after a membership campaign that went well over the top. Gaston Bailhe, founder of the orchestra, is wielding the baton and is assisted this season by Richard A. Hickman. The orchestra now is the largest and most talented in its history. Four concerts comprise the regular season schedule, and, in addition, the Civic Symphony will sponsor a Pop concert Dec. 13 by the Cincinnati Symphony Orchestra.

The Columbia All-Star Opera Quartet, comprising Walter Cassel, Josephine Tuminia, Donald Dame and Helen Olheim, all Metropolitan Opera singers, was featured with the orchestra in the first concert Oct. 11. Patricia Travers will be the guest Jan. 10, John Sebastian March 14, and Percy Grainger will be guest conductor. Dalies Frantz will appear with the orchestra April 25.

Officers of the society are F. A. Schack, Mrs. Isabelle A. Peltier, Wayne Thieme, Helen C. Limbert and M. V. Ehrman.

San Francisco Musical Club Observes Fifty-Fourth Year

SAN FRANCISCO.—The 54th anniversary of the founding of the San Francisco Musical Club was celebrated with a luncheon and concert in the Gold Ballroom of the Fairmont Hotel. Distinguished guest artists heard on this occasion were Jakob Gimpel, pianist; Esther Anderson, soprano, and Ferenc Molnar, violist, with Carl Fuerstner and Owen Anderson as accompanists. M. M. F.

METROPOLITAN MUSICAL BUREAU

Division

COLUMBIA CONCERTS, Inc.

Announces Among Its Artists & Attractions

for terms and available dates apply to
Metropolitan Musical Bureau, Inc.

F. C. Coppicus F. C. Schang
113 W. 57TH ST., NEW YORK CITY

ALBANESE

Leading Soprano

in opening
performance of
Metropolitan Opera Season

Now on Transcontinental Tour

Recitals during Feb., Mar., May

PAUL ROBESON

Now on Tour
Starring in "OTHELLO"

Joint Recital

PAUL DRAPER

Tap Dancer Supreme

and

LARRY ADLER

Harmonica Virtuoso

Transcontinental Tour

Jan., Feb., Mar., April

FIRKUSNY

CZECH PIANIST

3 Concerts with Philadelphia
Orchestra

Re-engaged by N. Y. Philharmonic

Now on Transcontinental Tour

Steinway Piano Used

General Platoff

Don Cossack Russian Chorus

BRILLIANT SOLOISTS
DANCERS

Nicholas Kostrukoff
Conductor

Transcontinental Tour Oct. to May

The Outstanding Novelty

ROSARIO

and

ANTONIO

& COMPANY

Sensational
Spanish
Dancers

Dancing Stars in new
motion picture,
"Hollywood
Canteen"



HAENSEL & JONES Division
André Mertens Herace J. Parmelee
COLUMBIA CONCERTS Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

CROOKS

BAUM

CASTAGNA

DAME

DILLING

GORODNITZKI

MILANOV

MORLEY & GEARHART

PALMER

REGULES

STEBER

STELLMAN

TRAVERS

VARNAY

RECITALS IN NEW YORK

(Continued from page 12)

sharp minor, Op. 44, and the one in A flat, Op. 53. These formed a frame for the Fantaisie Impromptu, four of the Etudes, the Sonata in B minor, Op. 58, the Scherzo in B minor, Op. 20, two mazurkas and the Ballade in G minor, Op. 23. The after-program consisted of the Berceuse, the Waltz in C sharp minor, the "Aeolian Harp" Etude and the Grande Valse Brillante in A flat.

Throughout the evening Mr. Rubinstein played with the utmost élan, with a ravishing beauty of tone in singing passages and his familiar finely pointed finger dexterity. A fitfulness of rhythm was not an infrequent occurrence and a virtuosic tendency to play too fast marred the shape of the Fantaisie Impromptu, the Scherzo, the Ballade and the first movement of the Sonata, which was rather too turbulent for a full realization of its lyrical significance. But the largo and last movement of the Sonata were masterfully projected, the added waltzes were played with an infectious lilt and the middle-section octaves of the A flat polonaise, taken at lightning speed, provided a breath-taking experience. The enthusiasm of the audience knew no bounds. C.

Bronislaw Huberman, Violinist

Not only was Bronislaw Huberman superbly in the vein at his first concert of the season in Carnegie Hall the evening of Oct. 30 but his program departed gratefully from beaten ways. It was taxing and lengthy—too lengthy, perhaps—but "meaty" and uncommonly substantial without heaviness. The distinguished violinist managed to give his list abundant diversity and contrast without recourse to those garnishings of sweetmeats and lollipops that degrade most fiddlers' programs in this country. An unusually intelligent and responsive audience contributed by its absorption and enthusiasm to the establishment of an artistic mood too seldom remarked at ordinary virtuoso exercises.

Having at his disposal the services of a first rate pianist, Boris Roubakine, Mr. Huberman could bravely embark on the performance of two great sonatas—Beethoven's in C minor and Brahms's in G—although the spaces of Carnegie Hall are not invariably favorable to sensitive expositions of such chamber music. But despite the poetic delicacy of the first Brahms movement both works nobly stood the test thanks to the sovereign treatment the artists accorded them. Mr. Huberman's own performances were accompanied by fewer roughnesses of tone and flaws of intonation than occasionally mark his playing.

He attacked with the utmost bravery Bach's formidable unaccompanied Adagio and Fugue in C though here, it must be conceded, he did not always clear the heart-breaking obstacles of those multiple stops without certain lapses of pitch or coarseness of sound. The concert offered in conclusion Schubert's long but exhilarating B minor Rondo Brilliant, given with infectious gypsy spirit; a "Marche Caractéristique" of the same composer, arranged by the soloist, and a pair of Brahms Hungarian Dances, according to Joachim. P.

The Kraeuter Trio

The Kraeuter Trio, composed of Karl Kraeuter, violinist; Phyllis Kraeuter, cellist, and Rudolph Gruen, pianist, gave a well-attended concert at Times Hall on the evening of Oct. 30. The program consisted of three trios, Beethoven's in D, Op. 70, No. 1; Pizzetti's in A, and the Brahms's in C minor, Op. 101.

Excellent ensemble playing marked



Adolf Busch



Rudolf Serkin

the performance of all these works. Unanimity of conception and a unified sense of proportion resulted in admirably balanced readings, maintained on a high artistic level throughout. The canons of classical taste were duly observed in the Beethoven and the romantic essence and rugged vitality of the Brahms alike were made vital, while the rhapsodic implications of the latter-day Italian work were fully realized in an imaginative, poetic interpretation. The audience was warmly appreciative.

C.

Angel Reyes, Violinist

Angel Reyes, who made a debut in Carnegie Hall in 1941, re-appeared in the same auditorium on the evening of Nov. 3, before a moderately sized audience which enjoyed his playing. The accompanist was George Reeves. Much publicity had been given to the fact that Mr. Reyes had had the Wilhelmj Stradivarius given him, also a fine bow, so his equipment was about as good as could be.

The first number, Tartini's D minor Concerto was not impressive. In spite of the fine instrument the tone was frequently unclear and the intonation not invariably accurate. Ysaye's somewhat over-romantic unaccompanied Sonata No. 2, had moments of rather heavy sentiment, but the tone improved. Lalo's tiresome "Symphonie Espagnole" which is neither a symphony nor Espagnole, had full justice done it, particularly the final Allegro. Following the intermission, Mr. Reyes gave works by Achron, arrangements of works by Mussorgsky and Ravel, two Cuban dances by his father, Reyes Camejo and Ravel's Tzigane. It was, perhaps, in these last works that the violinist did his best playing and brought the most enthusiastic response from the audience. H.

Adolf Busch, Violinist And Rudolf Serkin, Pianist

As the inaugural of the 15th Town Hall Endowment Series a program of violin and piano works was given by Adolf Busch, violinist, and Rudolf Serkin, pianist, at Town Hall on the evening of Oct. 31. Beethoven's Sonata in C minor, Op. 30, No. 2, the Brahms Sonata in G, Op. 78, and Schubert's Fantasy in C, Op. 159, made up the list.

Both artists proved to be in fine fet-



Bronislaw Huberman



Angel Reyes



The Kraeuter Trio

tle, and the fact that they both played the entire program from memory lent to their readings an unusually communicative spirit and to the occasion an especially intimate elements. Their performance of all three works showed the unanimity of approach and the mutual understanding that can come only from long artistic association, and if the Brahms proved to be the least convincing in conception and compelling in effect the two players at least obviously felt it alike. In the Beethoven sonata the pianist's playing was much the more colorful and sensitive of nuance, but the three faster movements were invested with immense verve and vitality and the beauty of the slow movement was re-created with consummate eloquence.

Another high-light of the evening for sheer musical beauty was the enchantingly projected set of variations on "Sei mir gegrüsst" that constituted the Andantino of the Schubert Fantasy, the four movements of which were played without any break in the continuity. One could have wished a somewhat less precipitate plunge into the short final Allegro but in view of the finely gauged proportions otherwise any cavilling would be out of place. The audience was exceptionally enthusiastic. C.

New Friends of Music

Before a sold-out house the New Friends of Music held their first session of the current season at the Town Hall the afternoon of Nov. 5. The organization this year is devoting its efforts to the promulgation of Mozart and various French composers and the program on this occasion consisted of the so-called "Dissonant" Quartet and the G minor Quintet for strings of the older master with Debussy's Sonata for flute, viola and harp between. The Gordon String Quartet, John Wummer, flutist, William Primrose, viola, and Laura Newell, harpist, were the officiating artists.

The concert got off to a sufficiently spiritless start with the Gordon ensemble furnishing a tame account of the Quartet in C. The body of string tone sounded thin and desiccated and there were lapses of intonation. The heart-searching Quintet received a more vital performance, thanks in no small measure to the conspicuous artistry of Mr. Primrose in the second viola part.

On the other hand, Debussy's pallid sonata—a product of his last illness—achieved a certain illusory value from the beautifully molded and delicate interpretation which Miss Newell and Messrs. Wummer and Primrose gave it. P.

Leon Kushner, Pianist

A very serious young musician, in the person of Leon Kushner, made a considerable appeal to an audience of modest proportions in the Town Hall on the afternoon of Nov. 5. In a program (the highlights of which were Beethoven's Sonata in A flat, Op. 110; Mendelssohn's "Variations Sérieuses"; Ravel's "Gaspard de la Nuit" and three compositions, noted as first perform-

(Continued on page 24)

Steber Signed By Morris Agency



Eleanor Steber

Valente

Eleanor Steber, lyric soprano, has been signed by the William Morris Agency for exclusive management in the concert, radio and moving picture fields for the season 1945-46.

Now in her fifth season with the Metropolitan Opera Association, Miss Steber has interpreted eight leading roles, a record unequalled by any other feminine winner of the Metropolitan Auditions of the Air. Since Miss Steber won this award in 1940 she has made extensive radio and concert appearances. This past season she appeared for 15 weeks as star of the CBS Coca-Cola program and made guest appearances on the Firestone and RCA programs.

Miss Steber has recently been selected to sing in the NBC production of Beethoven's "Fidelio" which will be conducted by Arturo Toscanini in two broadcasts on Dec. 10 and Dec. 17. Previously she had sung the great Mozart Requiem and Beethoven's Ninth Symphony with Dr. Bruno Walter.

Defauw Continues Chicago Concerts

Menuhin and Uninsky
Play Beethoven, Liszt
and Prokofieff

CHICAGO.—The third program of the Thursday-Friday subscription concerts of the Chicago Symphony, Desire Defauw, conductor, was given on Oct. 26 and 27. The program included Mendelssohn's "Calm Sea and Prosperous Voyage", Schumann's First Symphony, Stravinsky's "Fireworks" Ysaye's Fantasy on a Walloon Theme, and Ravel's "La Valse".

Juxtaposition of old and new music provided ample contrast at these concerts with the older music pre-eminently enjoying first place. The Stravinsky "Fireworks", almost as brief in content as a soaring skyrocket, does not add measurably to this composer's fame—brevity its greatest claim to distinction. More enjoyable was "La Valse" which the orchestra excels in playing. The Ysaye Fantasy was melodious but not of particular importance.

The Schumann Symphony, while not enjoying an especially distinguished treatment, was welcomed for the joyousness of its content. The Mendelssohn overture opened the concert calmly, as its title suggested, and was well received.

An all Beethoven program, introduced the first soloist of the season, Yehudi Menuhin, at the Nov. 2 and Nov. 3 concerts. The program was made up of the First and Second Symphonies and the Concerto in D. Lyrical gold characterized Mr. Menuhin's interpretation. Emotional forces were subdued to give full play to the melodic line of the concerto. The orchestra gave superb support and Mr. Defauw kept a moving balance during the concerto's unfolding.

The two Beethoven symphonies were well contrasted, although rather solid fare coming one immediately after the other. The orchestra, in mid season stride, proved pliant and alertly responsive to Mr. Defauw.

Alexander Uninsky, pianist, made his debut with the orchestra, on Nov. 8 and 10, Mr. Defauw again conducting. The varied offerings were Bach's Concerto for String Orchestra and Sinfonia for Double Orchestra, Liszt's Second Concerto, Prokofieff's Third and Debussy's "La Mer".

A pianist of distinction, Mr. Uninsky had ample opportunity to reveal superb technic sensitive feeling and luminous imagination. The bravura passages of the Liszt concerto had colorful texture. The bold structure of the Prokofieff concerto was handled with ample freedom and scope and was attacked with disarming assurance revealing intimate knowledge of its fundamental beauty.

Debussy's "La Mer", undeservedly sounded pallid after the powerful Prokofieff concerto. The Bach received rapt attention from both orchestra and audience.

CHARLES QUINT.

Quartet Plans Mozart Cycle For Boston University

BOSTON.—From the College of Music, Boston University, comes the announcement that the Stradivarius String Quartet will again be heard under the auspices of the University in association with the Elizabeth Sprague Coolidge Foundation during the winter

season. The first concert is scheduled for Nov. 30, and succeeding concerts will be given on Dec. 14, Jan. 25, Mar. 1 and April 5.

The quartet plans a Mozart Cycle for their presentation this winter, and there will be assisting artists during the season.

G. M. S.

Bates Directs Chicago Ensemble

Kreisler and Casadesus Give
Recitals — Glee Club Makes
Appearance—Debuts Heard

CHICAGO.—The Chicago Symphony Orchestra, directed by Sarah Louise Bates, with Valerie Glowacki, soprano, as soloist, gave a concert in Curtiss Hall on Oct. 29.

Fritz Kreisler, violinist, with Carl Lamson at the piano, gave his only Chicago recital this season in the Civic Opera House on Nov. 3, before the usual crowded house always gathered to hear him. His program disclosed the same matchless style, lyrical tone and colorful interpretations as of past seasons and the enthusiastic audience waited eagerly for the encores almost as familiar to them as to Mr. Kreisler.

Robert Casadesus, pianist, gave a recital in the Civic Opera House on Nov. 12, the second event of the 1944-45 History and Enjoyment of Music Series. His playing showed complete mastery of style, interpretive sense and a warmth of color that gave magic to every number he played. Numerous encores were generously given.

Jane Johnson Burroughs, soprano, gave a Kimball Hall recital on Nov. 7. A voice of ample proportions, artistic perception and good musicianship gave interest to a recital of old and modern songs. Edwin Biltcliffe was an excellent accompanist.

The Federal Ladereff Glee Club gave a concert in Kimball Hall, directed by William Eugene Myricks, with Bernice Keaton Barksdale, mezzo-soprano, as soloist.

Mabel Zehner gave an organ recital in Kimball Hall on Nov. 6, under the sponsorship of the Chicago Club of Women Organists. An affectionate understanding of this instrument's complexities and of organ literature generally, made her recital unusually interesting.

On Oct. 29 Cletis Browne, soprano, gave her debut in Kimball Hall under the sponsorship of the Umbrian Glee Club.

Robert Hall Collins, baritone, made a successful debut in his Orchestra Hall concert on Oct. 31. His voice had infinite color and variety, under excellent control at all times and with ample power. A carefully chosen program gave satisfaction.

C. Q.

Lange Conducts Composers Concerts

CHICAGO.—The first composers concerts in Leon Mandel Hall on Nov. 3, sponsored by the University of Chicago, contained new or unfamiliar scores by Stravinsky, Barber, Francaix and Hindemith, played by a chamber orchestra conducted by Hans Lange. The musicians were from the Chicago Symphony. Cpl. Samuel Barber directed his own Capricorn Concerto. Rudolph Ganz was the piano soloist for the Jean Francaix Concertino.

Of special interest was Stravinsky's Dumbarton Oaks Concerto, which was composed in 1938. It was a lively work and its main charm was the adroit handling of thematic material and occasional wisps of lovely melody.

Mr. Barber's Capricorn Concerto for flute, oboe, trumpet and strings was conducted by himself. It had a tangy freshness, showed keen musical

understanding and the ability to project ideas easily.

The Francaix Concertino, with Mr. Ganz at the piano, had a pixie, saucy humour. Its bubbling quality was infectious and the interpretation gained with Mr. Lange's excellent conducting.

The program closed with Hindemith's Kammermusik, No. 1, composed in 1921, played with full realization of its lucid, forthright style.

C. Q.

Boston Cordially Receives San Carlo

BOSTON.—The Boston Opera House opened its doors to Fortune Gallo's San Carlo Opera Company on Oct. 30 for a series of performances of Italian favorites. The short season opened with Verdi's "Aida", followed by "Il Trovatore", "Faust", "La Bohème", "Traviata", "Pagliacci" and "Cavalleria" and "Carmen". The company is uniformly good; it makes no bid for fame as the possessor of internationally known singers, yet the entire company has been welded together into a group of people who sing and act together with respect for the artistic merits of their fellow singers.

The conductor this year is Nicholas Rescigno. The stage direction of Mario Valle was worthy of commendation. The audiences, while not capacity, were large and enthusiastic.

G. M. S.

BARTLETT
AND
ROBERTSON
Internationally Famous Duo Pianists
Steinway Pianos
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts, Inc., 113 W. 17th St.

ROBERT
Weede
American Baritone
Metropolitan Opera Association
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts, Inc., 113 W. 17th St.

CHARLES
KULLMAN
American Tenor
Metropolitan Opera Association
Columbia Recordings
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts, Inc., 113 W. 17th St.

Kathryn MEISLE
AMERICA'S BELOVED CONTRALTO
Metropolitan Opera Association
San Francisco Opera Association
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts, Inc., 113 W. 17th St.

LANSING
HATFIELD
American Baritone
METROPOLITAN OPERA ASSOCIATION
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts, Inc., 113 W. 17th St.

ARTHUR LEBLANC
Canadian Violinist
"Exceptional gifts." N. Y. Times
"To many . . . the ideal violinist." Toronto Telegram
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts, Inc., 113 W. 17th St.

EDWARD
CALDICOTT
Tenor
Oratorio—Concert
"Fervor and carrying power."
—H. Taubman, N. Y. Times
10 Park Terrace E., N. Y. 34
LO 7-7465

DAVID
SEQUEIRA
Pianist-Composer
LECTURE-RECITALS
Music of Latin America
Talent Registry, 1 E. 57th St.,
N. Y. C.—PL. 3-6160

WALTER BROWNE
Tenor
Concert—Records—Radio
"One of the finer singers."
Amsterdam Star-News
For Brochure write to
14 N. Delaware Dr., Easton, Pa.

MILDRED
SWINARTON
Lyric Soprano
Concert—Oratorio—Radio
"Voice of exceptional beauty."
Now Booking 1944-45
Talent Registry, 1 E. 57th St.,
N. Y. C.—PL. 3-6160

LITALOYOLA
Mexican Soprano
Concert, Opera, Radio, Oratorio
"Miss Loyola is an excellent artist"
—WALTER DAMROSCH
Suite 1401, 113 W. 57th St.,
N. Y. C.

WAGNER VERSUS NAZI IDEOLOGY

(Continued from page 5)

a man's soul is wholly submissive, and by submission he has defaced himself!"

Just how long would the individual holding such sentiments, let alone writing them in a letter, keep out of a concentration camp in Hitler's realm?

It is a question whether Wagner could have lasted in Germany had not the revolutionary movement of 1848-49 saved his soul and driven him into exile even before he uttered these beliefs. He frankly told Edward Devrient, soon after reaching Switzerland, that life in Germany would have suffocated him as an artist and otherwise. Banishment, of course, meant among other things losing contact with the theatre. Nevertheless, "in its present horrible state Germany offers no fruitful home for the artist and may not do so for a long time" (how curiously familiar a ring these words have had during the decade we have just lived through!). "It is sad comfort—yet comfort none the less—to be able to bear away one's country's art, at least to the safety of foreign soil. . . . I am quite certain that if it was thought necessary to treat me as a criminal half the inhabitants of Saxony would have to come under the same condemnation. . . ." For Saxony in 1849 substitute the Third Reich at any time since 1933 and see how things look!

His Detestation of Prussia

However, Wagner's feelings may have oscillated as to Germany in general there was one part of that nation for which he harbored an unrelenting detestation and this part was Prussia. His loathing began early and lasted with only rare interruptions virtually till his death. His letters overflow with denunciations and some of them make astonishing reading even now. They would spill over columns if one had the leisure to assemble them. "Are you with us against the foreigners?" he had asked his Saxon compatriots in leaflets and handbills as the Prussian soldiery approached to quell the Dresden insurrection. It was against these "foreigners" that for varying reasons—artistic and otherwise—he took up arms and risked his life. Ten years later he was scarcely less bitter. In the spring of 1859, while still at work on the last act of "Tristan", serious trouble with acute threats of war arose to complicate the struggle in Piedmont. Occupied as he was, Wagner pondered a trip to Paris. On April 30 we find him writing from Lucerne to Mathilde Wesendonck: "On the whole it is interesting that, upon the outbreak of war between Germany and France, I should be seeking refuge in the enemy's capital; I'm much afraid of losing all my patriotism and being secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world, but German-Austrian reactionism a chronic, an abiding one!"

A week later he wrote to Liszt in a fine outburst of sarcasm: "Ah, how full of enthusiasm I am for the Germany Confederacy of the Teutonic Nations! God forbid that the villain Louis Napoleon should lay his hands on my German Confederacy. . . . I should be too distressed if any changes were made in it! Of course, it is terribly unpatriotic to want to make oneself comfortable in the headquarters of the enemy of the German Nation! The good Germans should really do something to save the most Germanic of all Germanic opera composers from this dreadful trial. . . . Germany evidently intends forcibly to drive me to the enemy! Very well, then! However, there is now a possibility that I may go in the autumn for six months to America, where offers have been made which I cannot well neglect in view of the kind of sympathy I get from the German Confederacy!"

In the early Fall of 1865 Wagner began a kind of Journal designed for the political education of his young protector, Ludwig II of Bavaria. Political and cultural matters are

inextricably commingled in it. The document does not go as far in some of its denunciations of German statesmen and political methods as its author was to do later on, but there are passages in it that clamor for citation. For one thing, Wagner had few illusions about the political sagacity of the average German. He could empty searing vials of acid sarcasm upon "the noblest, greatest nation on earth". In the words of Ernest Newman "he was inclined to be scornfully critical of the bouquet the Germans were even then so fond of handing themselves". Wagner maintained that "the greater a nation is, the less importance it seems to attach to uttering its own name with this veneration". He goes on: "We meet much less often in the public life of England and France with talk about 'English virtues' or 'French virtues'; but the German is very much given to talk about 'German depth, German earnestness, German faith' and so on. Unfortunately it has been very obvious on many occasions that this ascription has not been justified!"

We also find him analyzing with unsparing penetration a habit of the Germans that has helped bring our world to its present pass. To be sure, he uses the words "Holy Roman Empire" where Hitler was later to say "Greater Germany" or "the New Europe"! Yet listen to Wagner: ". . . In his yearning after 'German glory' the German, as a rule, can dream of nothing but a re-establishment of the Römisch-Kaiserreich, the thought of which fills even the best tempered German with an unmistakable lust for mastery, a longing for power over other nations. He forgets how detrimental to the welfare of the German people the concept of the Römisch State has already been; and he overlooks the fact that the policy of injustice, especially Prussia's, is based purely and simply on this concept. . . ." Elsewhere he speaks of Prussia as "having to be continually under arms against all Europe". The consequence of this "has been a system of national arming which, on the one side, exhausts the resources of the country, while on the other it . . . establishes a military caste that is absolutely useless. . . ."

No Hope for "German Spirit"

Wagner confessed to his young protector that he had once placed his hopes in "the German spirit". He had told the world so when he wrote the dedication to the "Ring". His illusions regarding this "spirit" speedily evaporated. By Dec. 29, 1877, we find him admitting: "I have no further hope from this 'German spirit'. I have had my experience and I am silent. I lay no further hopes on Pomerania, on Brandenburg or, indeed, on any other province of this remarkable Reich. I do not even hope for anything from Bayreuth. I merely ask to make my peace with this world—and my first condition is that I be left in peace!" Half a year later he addressed to his royal friend words that seem incredibly presageful:

"On every path from which I turn my glance on my contemporaries there is one thing above all else which strikes me—the irremediable decay of the German character and with it the slow but irresistible ripening of a barbarism which will swallow up all the noblest accomplishments of our culture. . . . I cannot refrain from perceiving herein a somber web of fate. Honor is gone. Wherever I look I see only scorn and grinning mockery, which ruthlessly smites whatever is lofty in spirit. Woe to the guilty! I am sickened by this 'new Germany'! Such a thing claims to be an 'Empire' ('Kaiserreich')! And with a Berlin for its capital! This is pure mockery from on high and it is now re-echoed from the lower depths! Is there nothing better available than a horde of ministerial bureaucrats to sit around a green table and be dictated to by a Pomeranian Junker? In whose keeping is German honor, anyway? In whose care now rests the better genius of Germany?"

Berlin, "the town with an originally dull-witted, backward, brutal Brandenburg popula-

tion", as he called it, he came more and more to despise even if in the course of time his art had been acclaimed there. One reason for his increasing distaste was that this capital sheltered Bismarck who, as early as 1866, he described to Ludwig of Bavaria as "an ambitious Junker, deceiving his weak-minded King (the Prussian ruler) in the most shameless fashion". For a brief space in the eighteenth-seventies he moderated his rancor, hoping perhaps that the Chancellor would take a greater interest in the Bayreuth enterprise than turned out to be the case. But toward the end of his life he would hear nothing of Bismarck or his politics. "Let me alone with your Bismarck!" he screamed at a person who chanced to praise the statesman in the composer's presence; "by treating France as he did after the war he left a wound in that country which will not heal in a century and will make any real peace between the two countries impossible!" The future was to show how poignantly right he was.

On German diplomats Wagner wasted as little love as on German statesmen. He called them "an absurdity" and insisted that "they have not the slightest idea of what is honorable and what is false dealing". He dreaded that some day "his little Siegfried" might have to become a soldier and perish in "some miserable war let loose by Prussian politics". The thought of Germany in the years to come filled him with a fury of dismay. He had a sense of utter frustration when he reflected, with the clairvoyance of a seer, on that "illimitable disorder which no prince will be able to put straight again, but to which the chaos of the brutal, needy multitude will be added. I see my 'Germany' going to eternal rack and ruin", he added in syllabic accents. In 1880 he wrote to Friedrich Feustel, his Bayreuth banker: "I am utterly hopeless about Germany and its condition!"

And then, in his wise old age, he shrewdly observed to Judith Gautier: "I am the only real German of that ridiculous folk which calls itself German!"

Musicians Emergency Holds First Meeting

Musicians have earned \$2,625,791.74 through engagements obtained by the placement bureau of the Musicians Emergency Fund since its founding in 1932. Mrs. Lytle Hull, the president, told members at the organization's first Fall luncheon at the St. Regis on Nov. 9. This figure covers placements up to August, 1944, and includes the earnings of young American artists who have been in the casts of the productions of the New Opera Company, which was an outgrowth of the Fund. Mrs. Hull said that 4,306 artists have been auditioned by the New Opera Company from May, 1941, to date. These are independent of the auditions given by the Musicians Emergency Fund to those seeking temporary employment or relief.

The Musicians Emergency Fund is at present providing free musical instruction for 82 pupils from the armed forces, a wartime service which it inaugurated two years ago. Four young singers who appeared in New Opera Company productions and who recently have been engaged by the Metropolitan Opera were honor guests. They were Regina Resnick, Martha Lipton, Mimi Benzell and John Baker. Lieut. Bernard Grodin, U. S. Navy; Sgt. Bernard Glatzstein, Henry D. Patton of the U. S. Coast Guard, and Peter Boulton of the U. S. Maritime Service, Technical Staff, who are music pupils enjoying MEF instruction, also took a bow.

Speakers at the luncheon besides Mrs. Hull were Dr. Walter Damrosch, who was the first president of the Fund, and Melville Cooper, who was starred in the New Opera Company production of "The Merry Widow".

Philharmonic-Symphony League Begins Sixth Year

The Philharmonic-Symphony League, Mrs. John T. Pratt, chairman, announces the privileges to be offered to league members during the coming season: two seats in the parquet for one of the regular Sunday afternoon Philharmonic-Symphony subscription concerts; two guest tickets for each of two private concerts in the grand ballroom of the Hotel Plaza, Feb. 13 and March 13, and the choice of one of two lecture courses by Olga Samaroff-Stokowski.

Boston Begins Monday Concerts

**Mozart, Corelli, Pinelli
And Shostakovich Works
Are Heard**

BOSTON.—The Boston Symphony Orchestra opened its Monday evening series Nov. 6. Dr. Koussevitzky was in command of the orchestra and the program was lively. It included Mozart's Symphony in E flat (K. 543), followed by Schönberg's Theme and Variations for Orchestra. After the intermission Corelli's Sarabande, Gigue and Badineri, arranged for string orchestra by Ettore Pinelli and Shostakovich's Symphony No. 6 were played.

The Schönberg and Corelli items were given superb performances. The Mozart opus was again thoroughly charming.

If the Sunday series of six concerts had an auspicious beginning, no less may be written of the Monday series. Those who conducted the business affairs of this orchestra were well advised in establishing concerts on Sunday afternoons and Monday evenings.

Being ill, Dr. Koussevitzky turned over the Nov. 3 and 4 concerts to Richard Burgin. Mr. Burgin carried them through on short notice with no alteration of program items, which included the Beethoven Overture to

"Egmont", the Beethoven Symphony No. 7, and the Shostakovich Symphony No. 6. Mr. Burgin's stature as a conductor has grown considerably during the past year or so. He is displaying qualities of interpretation in the field of nuance and finesse which in the past have been absent from his readings.

Dr. Koussevitzky was warmly greeted upon his return to conduct the sixth pair of concerts on Nov. 10 and 11. It opened with Ernst Toch's "Pinocchio, a Merry Overture," proceeded to the "Harold in Italy" Symphony by Berlioz, the Bloch Suite for Viola and Orchestra and the Strauss tone poem "Til Eulenspiegel". William Primrose was the viola soloist.

The Toch item was played with a delicacy of touch well in keeping with its spirit. Mr. Toch had every right to be pleased with the performance.

Although this program was an outstanding orchestral achievement, to Mr. Primrose must be conceded the major share of the honors. His viola spoke eloquently in the Berlioz item and in the Bloch Suite.

GRACE MAY STUTSMAN

Glenn's Boston Debut Is Acclaimed

**Busch and Serkin Appear in
Joint Recital—Victory Concerts
Continued in Jordan Hall**

BOSTON.—Carroll Glenn, violinist, made her Boston debut in Jordan Hall on the afternoon of Nov. 4. Sanford Schlusell was the assisting pianist. The program was ambitious, listing the Bach Sonata No. 1 in B minor, the Sibelius Concerto in D minor, the Chausson Poème, Sonatina by Carlos Chavez, Improvisation by Kabalevsky, a trio of Preludes by Gershwin arranged by Heifetz and the Ravel Tzigane.

Miss Glenn made an immediate success. She plays without disquieting mannerisms and appears to understand something what she is about. Her technic is amazing and seemingly equal to anything a composer can concoct. She is able to reveal the emotional qualities of a work.

In Jordan Hall Adolf Busch and Rudolf Serkin have given one of their distinguished recitals of music for violin and piano. The program was all-Beethoven and included the Sonatas in C minor, Op. 30; in G major, Op. 96; and in A major, Op. 47. A large audience gave the artists an ovation.

The Tapestry Room of the Boston Museum of Fine Arts has housed another Victory Concert on Oct. 29. It was given by Helen Zoe Duncan, pianist and Mildred Taylor Shaw, violinist. A very large and very enthusiastic audience heard the program.

Phillip R. Allen, director of the Board of Trustees of the New England Conservatory of Music, has announced that Dr. Serge Koussevitzky has been appointed a member of the board. The appointment grew out of Dr. Koussevitzky's interest in younger American musicians. G. M. S.

Philadelphia Music Clubs Begin Activities

PHILADELPHIA.—The Matinee Musical Club, Mrs. Thomas Hunter Johnston, president, launched its season with its 51st annual luncheon in the Bellevue-Stratford ballroom on Oct. 31. About 1000 members and guests attended. Mrs. Lytle Hull, president of the New Opera Company; Hon. Edward Martin, governor of Pennsylvania; Congressman Hugh D. Scott, Jr., and Mayor Bernard Samuel were the principal speakers. Edna Haddock, soprano, and Robert Elmore, pianist-composer, appeared.

The Philadelphia Music Club, Mrs. Elma Carey Johnson, president, held its annual luncheon in the Barclay

**WINS AWARD
OF CALIFORNIA
OPERA GUILD**
L. E. Behymer, 82-Year Old Impresario, Receiving the First Annual Award of the Opera Guild of Southern California. Left to Right: Los Angeles Mayor Fletcher Bowron; Mrs. Arthur Bergh, President of the Guild; Mr. Behymer and Neil Petree, Member of the Guild's Advisory Board



Otto Rothschild

ballroom on Nov. 14 with addresses by Mrs. Guy P. Gannett, president of the National Federation of Music Clubs, and Dr. George Earle Raiguel. Eleanor Westlake, soprano, and Jane Jurgens, pianist, were heard as soloists. After the luncheon the American String Quartet performed. The Duo Music Club at the Bellevue-Stratford presented Czeslawa Ozga, violinist, and John Morrell, baritone, and a talk on Richard Wagner by Lewis James Howell. W. E. S.

Philadelphia Hails Orchestra Return

**Ormandy Conducts New
Version of McDonald
Composition**

PHILADELPHIA.—Back from a mid-Western tour, the Philadelphia Orchestra under Eugene Ormandy continued its Academy of Music schedule on Nov. 10 and 11. A highlight of the program was the local premiere of Harl McDonald's symphonic suite "My Country at War" in its complete and revised form. Single movements of the suite had been played previously, and Fabien Sevitzyky conducted the first complete version with the Indianapolis Symphony last January. But last summer Mr. McDonald reworked the suite, altering the third and fourth movements. The sections are called: "1941", "Bataan", "Elegy" and "Hymn of the People", this latter embodying as the main subject "The Battle Hymn of the Republic". It is dedicated to General Douglas MacArthur.

The suite is effectively constructed, and Mr. Ormandy and the orchestra gave it a rousing performance. Mr. McDonald acknowledged the applause from the stage. The rest of the program consisted of Mr. Ormandy's transcription of Bach's chorale prelude "Wachet auf, ruft uns die Stimme", Beethoven's Fifth Symphony and Richard Strauss's "Death and Transfiguration".

The first of this season's Concerts for Youth attracted a capacity audience to the Academy on Nov. 14. Mr. Ormandy did double duty as director and commentator and the soloist was Camilla Williams, gifted young Negro soprano. She sang "Dove sono" from Mozart's "Marriage of Figaro"; the same composer's "Alleluia" and "Casta Diva" from Bellini's "Norma". There was much in her vocal qualities to indicate that she is a very promising artist. The orchestra supplied Brahms's "Academic Festival" Overture, Schubert's "Unfinished" Symphony, Griffes's "The White Peacock"

and Strauss's "Till Eulenspiegel". The customary community sing witnessed a lusty mass-voicing of Dyke's "Navy Hymn".

WILLIAM E. SMITH.

Latin Music Heads Recital List

**Loyola, San Miguel, Spavento
and Wright Appear in Museum
of Pennsylvania University**

PHILADELPHIA.—A program of Latin-American music at the University of Pennsylvania Museum on Nov. 5 enlisted Lita Loyola, Mexican soprano; Manuel San Miguel and Carlos Spavento, singers and guitarists from the Argentine, and Nellie Burt Wright, pianist, who replaced Pilar Mira, originally scheduled. The concert was the first in a monthly series arranged by Joseph Barone, recently named music director for the museum.

Marjorie Wellock, soprano, assisted by Harriet Gyllenhaal, pianist, pleased in an Academy of Vocal Arts recital on Nov. 8. Among the numbers on an attractive and varied list was Solon Alberti's cycle, "Four Sketches from the Far East." A vocal series under auspices of the Junta recently presented as guest artists: Florence Medoff, soprano, and Frederick Day, tenor. Another set of Junta events offered well-interpreted programs by Harry Gorodetzer, cellist; Marjorie Gibson, harpist, and Thomas Holden, solo horn player. Louis Kazze, Junta music director and pianist, served as commentator and accompanist. A Clarke Conservatory of Music program combined Evelyn Wilkinson, contralto; Beatrice Reed, cellist, and Verna Scott, pianist.

The past weeks also brought an Inter-Racial concert with the sponsorship of several of the city's cultural and civic organizations. Augusta Spector, soprano; William Ellis, tenor; a Chinese choral ensemble from the University of Pennsylvania and others joined in a diversified bill. Early in November H. William Hawke inaugurated a weekly series of organ recitals in St. Mark's Church. The programs given to date and announced for the future and Mr. Hawke's skill insure this being a notable contribution to the musical season. Walter Baker and Francis Murphy were heard in organ recitals, the latter scheduling music by British composers. Other recitalists have been Ruth Morris and Lillian Franklin, sopranos.

In the realm of choral music the calendar records "Mass of Saint Nicholas" by Richard Purvis, American composer, and Debussy's "L'Enfant Prodigue", conducted by Dr. Alexander McCurdy, and Brahms's "Requiem", led by Walter Baker.

W. E. S.

**MARGIT
FORSSGREN**
Scandinavian Mezzo
Now Booking 1944-45
Talent Registry, 1 E. 57th St.,
N. Y. C.—PL. 3-6160

**MARY
BECKER**
Violinist
"Elfin-like tone, fine
technique and grace."
Chicago Herald
Examiner
Mgt. Willard Matthews
333 East 43rd St., N. Y.

**JANE and JOAN
ROSENFELD**
Twin Duo Pianists
Town Hall Recital, Apr. 1944
"Facility—Brilliance—dramatic proclama-
tion"—N. Y. World Telegram.
Suite 1401, 113 W. 57 St. N. Y. 19, CI 7-0520

MARIA SHACKO
"Her beautiful mezzo-so-
prano voice is an instru-
ment expressive and appeal-
ing." L. A. Times
Personally Represented by
Musicians Registry
1 E. 57th St., NYC. PL 3-6160

"Technical equipment, pre-
cision and force."
N. Y. Her. Trib., 1944
**FLORENCE
MERCUR**
Pianist
Pers. Rep. Paul Burton
246 5th Ave., N. Y. 1, N. Y.

**LOUISA
MOLLER**
Soprano
Opera—Concert
Oratorio—Radio
455 W. 23 St., N. Y. 11 CH. 3-6122

RECITALS IN NEW YORK

(Continued from page 20)

ances: Air with Variation and Toccata by Remi Gassmann, and Prelude, Op. 58 by Miaskovsky) Mr. Kushner established that he is the possessor of a serviceable technique and a laudably thoughtful and respectful approach to interpretation. The latter led him, on occasion, as in the Beethoven sonata, to over-emphasis of detail and a too pointed "bringing out" of salient phrases. The Gassmann pieces were notable chiefly for polytonal complexities which the young pianist seemed to have mastered admirably, while the Miaskovsky Prelude had the typical Miaskovskian facile, meaty sound of profound music without actually being so. R.

Fritz Jahoda, Pianist (Debut)

Fritz Jahoda, the Austrian pianist who won a cordial acclaim at his American debut in the Town Hall the evening of Nov. 3, is predominantly an accomplished technician. He plays with strength and accuracy. He has a firm grasp of the architecture of a composition, a sound rhythmic sense and good taste.

Mr. Jahoda exhibited these qualities in a program which included the Bach-Liszt A minor Prelude and Fugue, the Brahms Handel Variations (which are enjoying a run this season) and Beethoven's Sonata, Op. 109. Further, he undertook Chopin's A flat Polonaise, some Debussy and several American novelties—two "Preludes" by Frederic Hart, two "Piano Pieces" by Norman Lloyd and a thing called "Three-Score



Hilde Somer



Selma Kramer

Set", by William Schuman—whose musical value proved to be just about nil. For the sake of the record it should be set down that the composers were present in the flesh to acknowledge the applause greeting their inspirations.

What the new pianist's work most conspicuously lacks is the imagination that releases deeper musical secrets. This is why his treatment of the Beethoven sonata, correctly as he rendered the notes themselves, remained by and large a surface manifestation. Incidentally, it may be hoped that Mr. Jahoda will in time enlarge the scope of his dynamic range to include the more delicately graded nuances. P.

David Smith, Pianist (Debut)

David Smith, a 20-year-old pianist from Portland, Ore., made a promising New York debut at the Town Hall the evening of Nov. 5. Advance report had spoken highly of his abilities and, in certain respects, they were not exaggerated. An audience of good size greeted him with warmth.

The young man, who offered a program including the Bach-Busoni Toccata, Aria and Fugue in C, Beethoven's "Appassionata", Chopin's Barcarolle, Fantasy and F minor Ballade, as well as an assortment of lesser pieces, is unquestionably talented. His sound technical schooling manifests itself in his dexterity and his poised command of mechanics. Moreover, he has taste and musical feeling. The prevailingly lack-luster quality of his tone was conceivably due to circumstances beyond his control. In any case, his ready command of nuance and his range of dynamics were at once manifest in the opening Bach-Busoni organ transcription.

It is expected that with greater maturity Mr. Smith's interpretative sense will acquire more penetration and individuality. As it was, he set himself certain difficult musical problems and acquitted himself with a large degree of credit. His gifts will bear close watching. P.

Hilde Somer, Pianist

After the surface prattlings of the hosts of young pianists who have been exposed on local concert platforms these bygone weeks it was a joy to encounter a youthful artist whose native talents are supplemented by a vigorous individuality, uncommon musical taste and intelligence as well as a definite gift of imagination. Such a disclosure is the comely and ebullient Viennese pianist, Hilde Somer, who gave an extremely rewarding recital in the Town Hall the evening of Nov. 6. Miss Somer is not altogether an unknown quantity hereabouts but almost three years have passed since her first concert appearance in New York. In the meantime she has obviously studied to very fruitful purpose and developed in practically every phase of her art.

Miss Somer has curbed, to a gratifying degree, an exuberance which formerly threatened to get out of hand. Nevertheless her performances are still abundantly spirited, zestful and



Fritz Jahoda



David Smith

relishing. Yet it is doubtful whether, when she first came here, the young woman could have played the F major Prelude and Fugue from the first book of the "Well Tempered Clavier" or Haydn's delectable Sonata in C with the style, the sensitiveness and the exhilarating but ordered vitality she brought to them in this case. It is a long time, moreover, since one has heard anybody perform Schumann's treasurable "Faschingschwank aus Wien" with such infectious sparkle, such play of color, such romantic warmth and authentic Viennese feeling as it obtained at her hands.

Perhaps the quality of tone Miss Somer elicits from her piano is not yet the most ductile and sensuous imaginable. But an artist who can play Chopin's A flat Prelude and F minor Fantasie as remarkably as she realized them from the standpoint of formal integrity and poetry of conception indisputably occupies a niche of her own.

Works by Kabalevsky, Harl McDonald and Debussy made up the remainder of a delightful concert. P.

Selma Kramer, Pianist

Selma Kramer, whose local following is numerous and exceedingly devoted, appeared in recital at Carnegie Hall the evening of Nov. 8, with the familiar results. In a taxing list of pieces which comprised the Bach-Siloti G minor Prelude, a Gigue by Loeilly, a pair of Scarlatti, sonatas' the Sonata in C, Op. 1, of Brahms, Chopin's F minor Ballade, Tarantella and C sharp minor Nocturne and shorter works by Portnoff, Godowsky and Khatchaturian, the young woman asserted once more those qualities she has made known on previous occasions.

She is one of the most effusive pianists before the public, who plainly finds no end of satisfaction in playing and who communicates her relish to the majority of her hearers. It cannot exactly be called a reposeful exhibition but the restlessness pervading it is, at least, animating and healthy. Miss Kramer has abundant energy and at every moment can be seen working like a young beaver. Now and then one feels that less of this exuberant labor might be more.

It was in the Ballade and the Nocturne of Chopin this time that she contributed her most considered and best proportioned playing. At other moments—notably in the early sonata of Brahms—she permitted certain excesses of physical energy to betray her into distortions of phrase, rhythmic vagaries and injudicious pedaling. In Chopin, however, Miss Kramer achieved a degree of poise and a sensitiveness that quickly showed in an improved quality of tone and a wider range of color. P.

Lawrence White, Baritone

Recently returned from a USO tour, according to previous announcements, Lawrence White, baritone, was heard in recital in the Town Hall on the afternoon of Nov. 4. Partitioned in the traditional way, his program included a classic group, six examples of Lieder

by Schubert and Brahms, the "Nemico della Patria" aria from "Andrea Chenier", four French songs and a group in English. The voice is light in quality and volume and troublesomely foreshortened, for baritone requirements, in the low range. As evidence of interpretative ability and sense of style, Mr. White put his best foot forward in the operatic excerpt. Paul Meyer was at the piano. R.

Hazel Griggs, Pianist

Hazel Griggs, pianist from Texas, appeared in recital at the Town Hall the afternoon of Oct. 31. Miss Griggs is by no means a stranger here and she was greeted by a friendly audience. Her offerings included a group of Bach-Busoni Choral Preludes, Beethoven's "Les Adieux" Sonata, Schumann's "Symphonic Studies", Ravel's Sonatina and a group of American pieces by Griffes, Arthur Farwell and David Guion. Farwell's set of "Polytonal Studies", some of them heard for the first time, were among the most gratifying disclosures of the occasion. W.

Maxim Schapiro, Pianist

Maxim Schapiro, with whom local concertgoers have been tolerably acquainted for more than a decade, gave a piano recital in the Town Hall the evening of Nov. 1. His program began with the Brahms Handel Variations and Beethoven's "Appassionata". Its latter half was devoted to a Doumka by Tchaikovsky, Prokofiev's "Visions Fugitives", Faure's Sixth Nocturne, Ravel's Toccata and Liszt's "Spanish Rhapsody". It is betraying no confidences to reveal that he was heard to better advantage in the second part of the evening than in the first.

Mr. Schapiro is the possessor of considerable technical resources, even if he does not invariably put them to the soundest uses. Where the music most fully engaged his imaginative sympathies, as in the Prokofiev pieces, he played agreeably and with a deft use of tone colors. But in compositions such as the Brahms Variations and the Beethoven sonata he succumbed to an unfortunate speed mania and an irrepressible impulse to pound. In consequence the familiar works underwent a variety of regrettable distortions. The pianist was received, however, with a good deal of warmth which increased as the recital progressed. P.

Nadine Waters, Soprano

Nadine Waters, Negro soprano, who has been heard before in New York, re-appeared in the Town Hall on the evening of Nov. 11. Miss Waters' voice is a good clear, soprano, well placed and well projected though of no particular volume or highly individual quality. She is, apparently, a good and sincere musician, all of which added to the pleasure of the recital. Her program was somewhat hackneyed. It included the much-sung aria from Bach's "Pfeifskantate", Handel's "O, Had I Jubal's Lyre", "Dove Sono" from "The Marriage of Figaro" and Leonora's aria from the first act of "Il Trovatore". There were also songs by Schubert, Brahms, Strauss and others, besides the ineluctable Spirituals. Arpad Sandor played the accompaniments. H.

Lener Quartet Plays For New Friends

The concert given by the Lener Quartet, with the assistance of William Primrose, violist, and Joseph Singer, French hornist, in the New Friends of Music Series in Town Hall on the afternoon of Nov. 12 was of highly varying quality. At the beginning, in Mozart's Quartet in A

(Continued on page 26)



Helen ALEXANDER Soprano

Concert Management:
Vera Bull Hull
101 W. 88th St. N. Y. C.



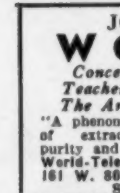
FRANK CHATTERTON VOICE TEACHER—ACCOMPANIST

1393 Sixth Ave., N. Y. City
Gl. 6-2184



ALICE BLENGSLIS Pianist

"Destined for an enviable career." — Herman De Vries, Chicago Eve. American.
TALENT REGISTRY
1 E. 57th St., N. Y. City
PL. 3-6160



JOSEPH WOLFE

Concert Baritone—
Teacher of Voice and
The Art of Bel Canto
"A phenomenal organ—tones of extraordinary richness, purity and vibrancy." — N. Y. World-Telegram.
161 W. 88th St., N. Y. City
SC. 4-0563



STEPHAN HERO Violinist

Address:
GINO BALDINI
8 W. 40th St., New York, N. Y.

Edgar Stillman Kelley, Grand Old Man of American Music, Dies at 87

EDGAR STILLMAN KELLEY, one of America's foremost composers, died at his home in New York on Nov. 12, after a long illness. He was 87 years old. Mr. Kelley was considered one of the country's most scholarly musicians and he was the recipient of numerous honors in recognition of his ability including two honorary degrees from colleges, a fellowship from another college and a society for publishing works by American composers founded in his honor. Mr. Kelley was born in Sparta, Wis., on April 14, 1857. After early study with F. W. Merriam from 1870 to 1874, he was with Clarence Eddy and N. Ledochowski in Chicago for two years. He then went to Stuttgart where he studied for four years under Seifriz, Krüger, Speidel and Finck. Returning to the United States in 1880, he acted as organist in San Francisco and Oakland for six years. He returned there in 1892, remaining until 1896, during which time besides his activities as a performer and teacher, he acted as music critic on *The Examiner*.

While in San Francisco he became interested in Chinese music, a fact which is evident in his suite, "Aladdin". During intervals away

from San Francisco he toured the country as conductor of a light opera company which produced a work of his, "Puritania". He was



The Late Edgar Stillman Kelley with His Wife, Jessie

acting professor at Yale and conductor of the university's school of music in 1901-1902. During the next eight years he taught piano and composition in Berlin but returned to the United States in 1910, to teach composition at the Cincinnati Conservatory of Music. In the same year he received a fellowship from the Western College for Women at Oxford, Ohio, which enabled him to devote his time entirely to composition.

Among his works are incidental music for orchestra and chorus to Shakespeare's "Macbeth" and incidental music to the dramatic version of Lew Wallace's novel, "Ben Hur", which is said to have had over 5,000 performances in various English-speaking countries. He also wrote music for the Lathrop version of Aeschylus's "Prometheus Bound" and his first symphony, Op. 15, with the title: "Gulliver—His Voyage to Lilliput". This last was played by Walter Damrosch in an NBC broadcast on the occasion of Mr. Kelley's 80th birthday in 1937. His second symphony, "New England," bears titles taken from Governor Bradford's Mayflower diary. This work had its world premiere at the Norfolk, Conn., music festival in 1913, where his pantomime suite for orchestra, "Alice in Wonderland" was first given in 1919. "Pilgrim's Progress", a miracle-play setting, was heard at the Cincinnati Festival in 1918, and this was also given at his 80th birthday celebration. Other works include pieces for chamber-music combinations, "A Wedding Ode" for tenor solo, chorus and orchestra, settings of Edgar Allen Poe's poems, "El Dorado", "Israfel" and "The

Sleeper" and of Whitman's "My Captain".

Besides Mr. Kelley's activities in the field of composition, he was the author of several works on music, including "Chopin, the Composer", which is a musical analysis of the composer's works, and "The History of Musical Instruments".

In 1916, he was awarded the degree of Litt. D. by Miami University, and the following year, the degree of L.L.D. from the University of Cincinnati. He was a member of the National Institute of Arts and Letters and the Bohemian Club of San Francisco.

The Edgar Stillman Kelley Society was founded in New York in 1937. It is a non-profit organization for the purpose of publishing and distributing reasonably priced scores of works by young American composers. Mrs. Kelley is its executive secretary.

In celebration of his 82nd birthday more than 300 musicians gathered at a luncheon given in his honor, at which the Musical Arts Chorus of 120 voices sang his choral work, "The Sacred Choruses".

Mr. Kelley's wife, who is a past president of the National Federation of Music Clubs, has been always a great influence in furthering her husband's career. She survives him. J. A. H.

Obituary

Carl Flesch

LAUSANNE, SWITZERLAND — Carl Flesch, violinist, at one time head of the violin department of the Curtis School of Music in Philadelphia, died here on Nov. 15. He was 71 years old.

Mr. Flesch was a native of Moson, Hungary, having been born there on Oct. 9, 1873. He was first a pupil of Grun at the Vienna Conservatory and later of Marsick in Paris. His debut was made in Vienna in 1895, and in 1897, he became professor of violin at the Bucharest Conservatory, remaining there until 1902. He was also Court Musician during those years. From 1903 to 1908, he taught at the Amsterdam Conservatory and in the latter year, went to Berlin. He toured both Europe and the United States as a soloist and upon the or-



Carl Flesch

ganization of the Curtis School of Music in 1924, because head of its violin department, holding the position for four years, during which he was again widely heard as soloist and as first violin of the Curtis String Quartet.

In 1928, he returned to Berlin where he was a member of the faculty of the Academy of Music until the Nazi organization made it necessary for him to leave the country. Since then he had resided in Switzerland.

George Fleming Houston

HOLLYWOOD.—George Fleming Houston, grand opera baritone, actor on both the screen and the legitimate stage, died here suddenly on Nov. 12, following a heart attack. He was stricken while in the street and succumbed on the way to a hospital. He was 48 years old.

Mr. Houston was born in Hampton, N. J., in 1896, the son of a blind evangelist. He is said to have had his first singing experience on street corners while acting as a guide for his father, to attract listeners. He later entered Blair Academy at Blairstown, N. J., where he took an active part in athletics and was also a football star at Rutgers University.

From 1915 to 1918, he served in the French army and was awarded the Croix de Guerre and two other citations. After the war he tried a business career for several years and was for a while soloist at the Church of the Ascension, New York. His first operatic experience was with the American Opera Company directed by Vladimir Rosing and financed by the late George Eastman. He made his New York debut as Osmin in Mozart's "Die Entführung aus dem Serail" in an English version, and although the role was somewhat heavy for his voice, his acting won favorable comment. He was also heard in a striking Mephistopheles, and as Escamillo in "Carmen". He sang in musical comedy and made his first screen appearance in "The Melody Lingers On" in 1935.

He headed the American Music Theater in Pasadena, presenting opera in English, and was about to start on a nation-wide tour under the auspices of the New York Theatre Guild when he died. Twice married, his first wife, Leone Sousa, obtained a divorce in 1940, and later he married Virginia Card, now singing in the Chicago "Oklahoma" company.

Nelle Richmond Eberhart

KANSAS CITY.—Nelle Richmond Eberhart, librettist and writer of song lyrics, and in private life the wife of Oscar B. Eberhart, died here on Nov. 15, at the home of her daughter, Constance, formerly an operatic singer. Mrs. Eberhart was born in Detroit and began her career as a school teacher in Nebraska where she was married in 1894.

Many of Mrs. Eberhart's texts were set to music by Charles Wakefield Cadman. Among these were the opera, "Shanewis" which had its world premiere at the Metropolitan Opera House in March, 1918, with the late Sophie Braslau in the name-part. "The Garden of Mystery," a version of Hawthorne's story, "Rappacini's Daughter" with music by Mr. Cadman, was sung in Carnegie Hall in 1925, with Howard Barlow conducting. She wrote the texts of Mr. Cadman's songs, "At Dawning" and "From the Land of the Sky-blue Water." Mrs. Eberhart wrote what is said to have been the first radio opera, "The Willow Tree" with music by Mr. Cadman, which was given by NBC in 1932.

(Other obituaries on page 26)



In a Moment of Relaxation During Summer Vacation

RECITALS IN NEW YORK

(Continued from page 24)

(K. 464) the playing was listless, slovenly and dispiritingly gray in texture until the musicians reached the superb Andante, when they seemed to find some joy in their work and began to inject rhythmic vitality into their performance. Even then, the intricate little figure at the opening of the final allegro was not clearly defined.

The delightful Quintet for French horn, violin, two violas and cello (K. 407) was played by Messrs. Singer, Lener, Primrose, Schoer and Rostal. It is really a concerto for horn in miniature, and Mr. Singer performed his part with fleet accuracy, though rather tentatively. It is always a joy to hear Mr. Primrose, for he is as fine an artist in chamber music as he is in solo repertoire. The best work of the afternoon, however, was accomplished in the magnificent Quintet in C minor (K. 406), in which Mr. Primrose again joined the Lener Quartet. Here was playing of Mozartian grace and vigor. Though it was originally composed as a Serenade for winds the quintet shows no signs of its reworking for strings. Its opening has symphonic grandeur; its canonic minuetto is a miracle of contrapuntal ease; and the chromaticism of the final allegro is permeated with that blend of tragic irony and tenderness which is unique in Mozart's music. This alone was worth the trip to the hall, and the audience recalled the performers many times.

S.

Appleton and Field, Duo-Pianists

First performance of a two piano version of four pieces from Bela Bartok's "Mikrokosmos", Anis Fuleihan's new Toccata, a two piano setting of Mozart's F Minor Fantasia, originally for piano duet, and an exhumation of Liszt's Grand Concert Variations on a Theme from "The Puritans" distinguished the recital given by Vera Appleton and Michael Field in Town Hall on the evening of Nov. 8. W. F. Bach's Sonata in F, three of the Schumann-Debussy Etudes in a Canon Form, three Dances by Khatchaturian and the Strauss-Chasins "Serenade" completed a commendably unhackneyed program.

Miss Appleton and Mr. Field must have worked very hard and they played throughout the evening with tireless energy, enthusiasm and technical bravura. The Bartok pieces, a "Bulgarian Rhythm", Short Canon and Its Inversion, Chord and Trill Study and Ostinato, are superb music and they were played extremely well. Mr. Fuleihan's Toccata, consisting of an introduction, theme and variations, interlude and fugue proved ingenious, very noisy and much too long.

Miss Appleton and Mr. Field made the mistake of too much dessert and not enough musical nourishment in their program, for the cheap Khatchaturian dances and the even shoddier Liszt variations came as an anticlimax. In the Mozart and Bach works, one missed refinement and sensitiveness of style, but in the Fuleihan and Bartok pieces one admired the intelligence and zest of performance. If they can bring their interpretative capacities up to the level of their technical facility, they will have few rivals in their field.

S.

Ray Lev, Pianist

Ray Lev, whose recitals never fail to crowd Carnegie Hall, made the first of her seasonal appearances in that capacious locality the evening of Nov. 10 with all the customary results. The pianist showed no inclination to spare herself in her far-ranging program, which began with Beethoven's "Waldstein" Sonata and ended

with the "Rhapsody in Blue". Between these extremes came the half-dozen pieces that make up Brahms's Op. 118, the second book of his Paganini Variations, a sonatina by Kabalevsky and a couple of works by Eric Satie.

Listening to Miss Lev one is more than once reminded of what Schumann called the "hussar quality" in the playing of his beloved Clara. She has no end of force and driving energy and never misses an opportunity to give them the freest kind of rein; and where the opportunity does not logically exist she will not hesitate to create it. This sort of thing can be breezy and exciting. But there are times when the hearer would trade a good deal of physical stimulation for a something more in the way of subtlety, restraint and ordered clarity, not to speak of keener sensitiveness to color and tone quality.

In any case the pianist took the bravura challenge of the Brahms Variations in her stride and furnished a performance of the Beethoven sonata that was emphatically her own. Her hearers greeted her effusively and seemed to find no end of pleasure in whatever she did.

P.

Joseph Fuchs, Violinist

A brilliant performance of Nikolai Lopatnikoff's Violin Concerto, Op. 26, was but one of the many admirable features of the recital given by Joseph Fuchs in Town Hall on the evening of Nov. 10. The concerto, heard for the first time in New York on this occasion, is a formidable work which repays the soloist in musical as well as in technical terms for his labor. Mr. Fuchs played it with impeccable finish and with an interpretative warmth which sustained the long composition even in those passages which seemed superfluous. Mr. Lopatnikoff has obviously thought only of writing good music and his concerto is much more than a virtuoso's holiday. Admirable as Artur Balsam's playing of the piano arrangement of the orchestral score was, one will have to hear the work in its original form to appreciate it to the full. The composer was present, and acknowledged the applause.

Mr. Fuchs also played Nardini's Sonata in D; Beethoven's Sonata in C minor, Op. 30, No. 2; the Paganini Caprices, Nos. 5, 9 and 17 with excellent piano accompaniments written by Lillian Fuchs; Debussy's "Bruyères" and the Saint-Saëns Introduction and Capriccioso. In these works, as in the concerto, the violinist's sense of style, purity of tone and vitality of execution lifted this recital far above the general level which one encounters in the course of each season.

S.

Earl Wild, Pianist

Earl Wild, a young pianist of obvious promise, gave his first New York recital in the Town Hall on the evening of Oct. 30. His program included a Haydn Sonata, the Schumann Fantasia in C and two Etudes Tableaux of Rachmaninoff. Following the intermission were heard the first New York performances of Medtner's "Sonata Tragica" and pieces by Kreisler-Rachmaninoff, d'Albert and Fauré and in conclusion, Liszt's transcription of the Saint-Saëns "Danse Macabre".

Mr. Wild, apart from certain youthful limitations, is one of the most interesting pianists heard here this season. His Haydn was given in good classical style. The Schumann was extremely well done. There might have been a trifle more contrast in tone color, but the performance had the authentic Romantic implications. The Medtner sonata was interesting if not



Joseph Fuchs



Ray Lev



Appleton and Field



Marian Anderson

highly original or of conspicuous depth. Kreisler's "Liebesleid" was well played and the "Danse Macabre" displayed firm technique. One looks forward to hearing Mr. Wild soon again . . . and frequently. H.

Alice Blengsli, Pianist

Alice Blengsli, pianist, was heard in the Carnegie Chamber Music Hall on the afternoon of Nov. 5, by an audience which not only filled the auditorium, but which was highly enthusiastic. Most striking of the young lady's first group was the Busoni arrangement of the Bach D minor Toccata and Fugue, well played with an excellent feeling for climax. The Beethoven "Appassionata" had its moments. Brahms's E flat minor Intermezzo was the best of the third group which also contained an Impromptu and a Waltz by Chopin. Debussy's "Children's Corner" made a good contrast and the final group brought an excellent rendi-

tion of Dohnanyi's F sharp minor Rhapsody. Miss Blengsli is a definitely interesting player. Her technique is good and she appears to have insight into the intentions of the composers. Occasionally her temperament got a little out of hand, but this is a defect which time will correct. She deserved the hearty applause bestowed upon her.

H.

Edna Belgium, Pianist

Hans von Bülow, who used to declare that the three requirements of a pianist were to play correctly, then beautifully, then interestingly, would unhesitatingly have admitted that Edna Belgium, who gave a recital at Town Hall the afternoon of Nov. 12, fulfilled the first of these. In a program including the Bach-Liszt G minor Fantasia and Fugue, several Beethoven Bagatelles, Chopin's B minor Sonata and compositions by Franck, Debussy and

(Continued on page 33)

also appeared on the screen.

Wilma Huning

CLEVELAND.—Wilma Huning, in private life Mrs. Arthur W. Huning, for many years the correspondent of MUSICAL AMERICA in this city, died in hospital on Nov. 3, following a brief illness. Mrs. Huning was a member of a musical family and was always active in promoting music appreciation in Cleveland. She was an active member of the Women's Committee of the Cleveland Orchestra and conducted the music appreciation class of the Women's City Club. She is survived by her husband.

Dr. Alvin Kranich

Dr. Alvin Kranich, pianist, composer and teacher, died at his home in New York on Oct. 28, following a heart attack. He was 75 years old. He was born in New York, the son of Helmuth Kranich, one of the founders of the piano manufacturing firm of Kranich & Bach. He received his Ph.D. from the University of Leipzig and while in Europe, studied piano with Anton Rubinstein. Two daughters, both in Germany, survive him.

Samuel W. Bampton

NEW HAVEN, CONN.—Samuel Bampton, father of Rose Bampton, soprano of the Metropolitan who is in private life the wife of Wilfred Pelletier, conductor of the same organization, died in hospital here on Nov. 2, after a long illness. He was 72 years old. Mr. Bampton, who was formerly connected with the Bethlehem Steel Company, retired 13 years ago. Besides Mrs. Pelletier, his wife and two sons survive.

Alf Klingenberg

ROCHESTER, N. Y.—News has been received here of the death at his home in Oslo, Norway, on April 20, of Alf Klingenberg, first director of the Eastman School of music. Mr. Klingenberg was a native of Norway and before coming to Rochester had been on the faculty of Washington College, Topeka, Kan. He served with the Eastman School during its first year, 1919-1920, and then returned to Norway.

Obituary

Paul Graener

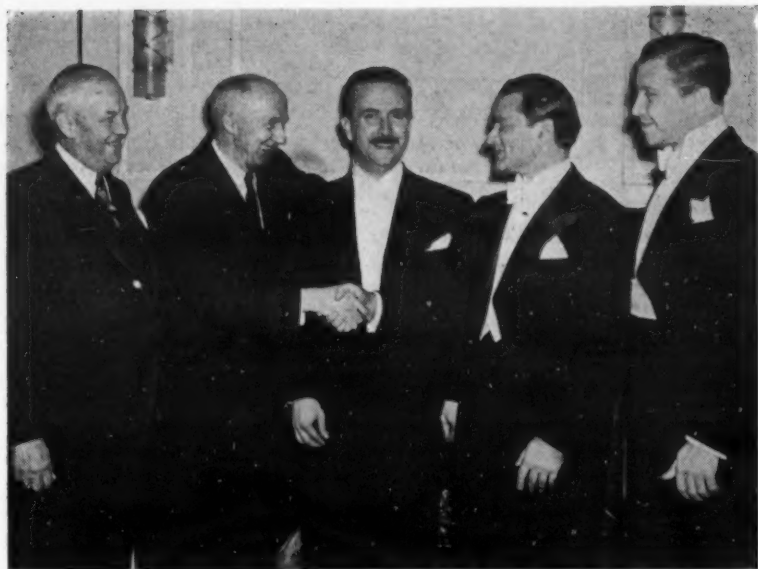
Paul Graener, composer and conductor, recently died in Germany. He was 72 years old.

Mr. Graener was born in Berlin Jan. 11, 1872, and sang as a boy in the Cathedral in his native city, and studied music at Veit's Conservatory where he had piano with the director, violin with Hasse and composition with Becker and Horwitz. For a number of years he conducted in minor German cities such as Bremerhaven and Königsberg. From 1896 to 1908, he lived in London and conducted the orchestra at the Haymarket Theater and also taught at the Royal Academy of Music. From 1908 to 1910, he directed the New Conservatory in Vienna and from 1910 to 1913, the Mozarteum in Salzburg. After an interval in Munich, he became director of the Leipzig Conservatory in 1920, remaining there for five years. Followed years as head of the Stern Conservatory in Berlin and the Berlin Academy of Arts. In 1935, Joseph Goebbels appointed him head of the League of German Composers.

Of his operas the best known were "Don Juan's Last Adventure" and a setting of Hauptmann's play, "Hannelle's Heaven Journey." "Friedemann Bach" of which the great composer's son was the hero, was given in 1931. He also composed orchestral works in various forms, chamber music, choral and piano pieces and about 100 songs.

Edward McNamara

BOSTON.—Edward McNamara, the former Paterson, N. J., policeman who was encouraged by the late Mme. Schumann Heink to forsake the force for a musical career, died in the South Station here on Nov. 9. He was in a horse express car on his way from Martha's Vineyard to Hollywood with racing stock of his friend James Cagney. He was 57 years old and a bachelor. It was in 1914 that he began his musical career, but most of his theatrical successes were in small roles in dramatic productions. He had



ARRAU AND SCHUSTER OPEN WORCESTER CIVIC SERIES

Left to Right: Charles A. Grosvenor, Chairman of the Talent Committee; Arthur J. Dann, President of the Civic Music Association; Claudio Arrau, Pianist; Joseph Schuster, Cellist, and Hellmut Baerwald, Accompanist for Mr. Schuster

WORCESTER, MASS.—With a joint concert on Oct. 26 by Claudio Arrau, pianist, and Joseph Schuster, cellist, the 1944-45 season of the Civic Music Association got under way. This association, which is in its 15th year, boasts of over 4,000 members—one of the largest organized audiences in the

world—and a waiting list of over 1,000 paid members.

The remainder of the series features the Salzedo Ensemble, Mario Berini, Patrice Munsel, Nathan Milstein, the Cleveland Orchestra, the Metropolitan Artists Ensemble and the Boston Symphony.

"Traviata" Given by St. Louis League

ST. LOUIS—The 1944-1945 musical season was auspiciously opened on Oct. 24, when every available space was occupied to hear a performance of Verdi's "La Traviata," the first course number of The Civic Music League managed by Alma Cueny.

With bright costumes, ample stage

settings and a well balanced company, the performance moved swiftly and pleasingly. Nadine Conner as Violetta, captured the big audience with her singing. Armand Tokatyan and Carlo Morelli were roundly applauded and the remainder of the cast including Doris Doree, Laura Castellano, Ludovico Oliviero, Anthony Amato, Frank Bimboni and Eugene Morgan. Giuseppe Bamboshek conducted an orchestra of ample proportion that gave a fine support for the singers. H. W. C.

"Robin Hood" Sung At Adelphi

An undistinguished revival of Reginald deKoven's "Robin Hood" was paraded across the boards of the Adelphi Theatre on Nov. 7. The techniques of bewhiskered melodrama, low farcical vaudeville, grand opera and musical comedy were tastelessly combined in this heavy-handed production which was directed by R. H. Burnside.

The singers, Robert Field, George Lipton, Frank Farrell, Harold Patrick, Wilfred Glenn, Jerry Robbins, Edith Herlick, Barbara Scully, and Margaret Spencer, did rather well. Miss Scully's singing of "The Forest Song" was quite pleasant, but it was impossible to understand more than a word or two of the song's lyrics. Margaret Spencer managed "When a Maid Weds" sympathetically—sounding a note of lightness and subtlety that was hopelessly lacking in the remainder of the performance.

The ensemble sang with enthusiasm, and the orchestra, under Roger P. Vené, supplied full-bodied accompaniments although they did not follow the singers too well in several places.

The program noted that the operetta was presented "as played by the famous Bostonians," who introduced the work to America in 1890. There were those in the audience who wondered if the original scenery was used as well. M.

Ballet Russe Performs New Works in St. Louis

ST. LOUIS, Mo.—Under the auspices of Entertainment Enterprises, the Ballet Russe de Monte Carlo appeared at the Kiel Auditorium in four performances, Oct. 27 to 29. Several new ballets were introduced including the

"Dances Concertantes" by Stravinsky and Strauss's "Le Bourgeois Gentilhomme," but there was more enthusiasm for the more familiar ones which included "The Red Poppy," "Bluebird," "Rodeo," "Swan Lake," "Scheherazade," "The Snow Maiden," and "Gaité Parisienne." Headed by Mlle. Danilova and Leon Danielian, the company was well received. Emanuel Balaban conducted all of the performances.

Arrau Performs In Cincinnati

Pianist Plays Beethoven Concerto Under Goossens' Direction

CINCINNATI.—Claudio Arrau was soloist at the second concert of the Cincinnati Symphony. Mr. Arrau is a Cincinnati top favorite. His playing of the Beethoven G major Piano Concerto was a gem of classical restraint but his severely formal performance was a disappointment to those in the audience who like their Beethoven to be freely expressive.

The first semi-popular concert featured Jeanette MacDonald who proved such a drawing card that many were turned away. From the standpoint of symphonic dignity and artistic interpretation Miss MacDonald missed the mark but from the standpoint of popular appeal her performance was outstanding. The program was turned over to Miss MacDonald and her pianist at the end and it was at that time that she scored her success with her screen favorites. Regular patrons were stunned but the bobby-sock additions were thrilled no end. Immediately following the MacDonald box-office success came Alec Templeton with his improvisations and musical caricatures. Templeton essayed the monumental Rachmaninoff Second with the orchestra.

The best concert so far this season was the All-Tchaikovsky program with the Cincinnati favorite, Zino Francescatti playing the violin. The "Francesca da Rimini" was the first number. Mr. Goossens gave life and vivid imagination to the score. He also proved himself a master of deep emotional expression in his interpretation of the "Pathétique" Symphony. Mr. Goossens, Mr. Francescatti and the men of the orchestra were all given ovations.

HOWARD W. HESS

Cincinnati Hears Opera Stars

CINCINNATI.—Herman Thuman's Artist Series presented a concert by James Melton. Mr. Melton made his operatic debut in Cincinnati and Cincinnatians have always loved him. His Artist Series Concert was a bit too popular in content for the regular patrons but he scored a hit. The latest in the Series was a recital by Patrice Munsel who made a positive appeal because of her unusual musical endowment but who failed because of the very evident lack of artistic understanding, and finish of technique and style.

Under the auspices of the Concert Management a joint concert was given by Bidu Sayao and Richard Crooks. Their concert in Taft Auditorium was a phenomenal success.

Martial Singher gave an all French program under the auspices of the Matinee Musicale Club. He immediately established himself in the good graces of the Cincinnati public with his superb artistry. H. W. H.

Celebrity Concert Series To Be Inaugurated in Trenton

TRENTON, N. J.—Trenton music lovers will be given opportunity for

musical enjoyment in the Celebrity Concert Series, which opens its initial season under the management of John E. Curry.

The series will consist of Yehudi Menuhin, Helen Traubel, Draper and Adler, The Ballet Russe de Monte Carlo and Lawrence Tibbett.

J. G. P.

**NATIONAL
CONCERT AND ARTISTS CORP.**
711 Fifth Avenue, New York
Concert Division
Marks Levine, Director
Includes for 1944-1945

GLADYS
SWARTHOUT
Mezzo Soprano
Metropolitan Opera Association
OPERA-CONCERT-RADIO-SCREEN



JEAN
DICKENSON
Coloratura Soprano
Metropolitan Opera

LUBOSHUTZ
and
NEMENOFF
"Perfection in Two Piano Playing"
—Dr. Serge Koussevitzky
Baldwin Pianos

LOTTE LEHMANN
World Famous
Soprano
Metropolitan Opera Association

DORIS DOE
Mexxo Soprano
METROPOLITAN OPERA
Concert — Opera — Radio

VIVIAN
DELLA CHIESA
America's Great
Lyric Soprano
Concert—Opera—Radio

Winifred Heidt
CONTRALTO
CONCERT - OPERA - RADIO

LOUIS
KAUFMAN
Violinist
"Shoulder to shoulder with the best."
N. Y. World Telegram

**WORLD FAMOUS
LENER STRING QUARTET**
Their playing was admirable in tone and balance as well as eloquently expressive.
Noel Straus—N. Y. Times, Jan. 23, 1944

"Musician of taste and high technical skill."
—H. Simon, P.M.
CATHERINE RUSSELL
Dramatic Soprano
Suite 1401, 113 W. 57th St., N. Y. 19, N. Y. CI 7-0520

EMILY STEPHENSON
Soprano
"Has an unusually lovely natural voice, is musical and shows feeling for the music."—N. Y. Times, April 13, 1944.
1401 Steinway Bldg., N. Y. C. - Circle 7-0520

Charles Wakefield
CADMAN
American Composer
4077 West Third St., Los Angeles, Calif.

ROSALIND NADELL
Mezzo-Soprano
Concert-Opera-Radio
Eric Semon Associates
711 Fifth Ave., N. Y. C.

BURTON CORNWALL
Basso
1401 Steinway Building, New York City



The Columbia All Star Quartet Poses for a Snapshot with Officials of Fort Wayne Civic Symphony

FORT WAYNE, IND.—On Oct. 11 the Columbia All Star Quartet appeared as guest soloists of the Civic Symphony. In the photograph are shown: (left to right) F. A. Schack, Mrs. J. R. Fleming, M. V. Ehrman,

Mrs. Ehrman, Arthur Wisner, Donald Dame, Helen Olheim, Mrs. Richard Hickman, Gaston Bailhe, Richard Hickman, Josephine Tumina, Walter Cassel, Archie Black, Mrs. Schack, D. B. Fishman and Mrs. Bailhe.

Ehrlich Leads Milwaukee Opening

By ANNA R. ROBINSON

MILWAUKEE

ON Oct. 30 the Milwaukee Symphony, sponsored by Milwaukee Friends of Music and directed by Julius Ehrlich gave their first concert of the season at the Pabst Theater. The Overture to Wagner's "Meister-singer" opened the evening, followed by "The Swan of Tuonela," "An American in Paris" and Ravel's "Bolero." All numbers were well done.

The guest artist was Ida Krehm, pianist, who played Liszt's Hungarian Fantasia. Miss Krehm is a fine artist with wonderful poise and splendid technique. She gave three encores, "The Larks," by Glinka-Balakirev, a Soviet travesty on railroads, and a set of Spanish variations by Manuel Infante. Another young artist of whom Milwaukee is very proud was June Panduro who played the famous English horn passage in the "Swan of Tuonela" beautifully, with fine feeling, tone and phrasing.

Minneapolis Symphony

(Continued from page 10)

music was well interpreted; the serenade showed the strings in fine fettle.

Fritz Kreisler took on a heavy assignment in playing four concerti in two days here, but his art and his vigor saw him through as blithely and freshly as if he were 50 years younger. He played the Mozart in D, the Paganini concertpiece in his own free transcription, the Kreisler Concerto in Vivaldi style and the Viotti A minor—all executed with glowing tone and flourish.

First Sunday "twilight" had Mona Paulee as soloist. Tchaikovsky's Fifth was also played.

Ottawa Philharmonic Shows Gratifying Development

OTTAWA—Gratifying evidences of artistic development were shown by the Ottawa Philharmonic when that orchestra gave its third concert at the Auditorium on Nov. 8. Under the leadership of Allard de Ridder the

organization has grown remarkably since it was heard last Summer. An admirable spirit of cooperation is now in evidence and the players exhibit a precision, a rhythm, a uniformity (especially in the string section) and a quality of tone calling for the highest praise. The program included Beethoven's Fifth Symphony, Mendelssohn's "Ruy Blas" and Wagner's "Meister-singer" overtures, as well as Smetana's "Vltava" and Massenet's "Sous les Tilleuls." The soloist of the occasion was Arthur Leblanc, violinist, who played Vivaldi's A minor Concerto and Saint-Saens' "Introduction and Rondo Capriccioso," with taste and warmth.

Charleston Symphony

(Continued from page 8)

four times the number of patrons that it had last. During the Summer the services of 15 new players were enlisted, in part through the cooperation of the orchestra's industrial committee which has secured full-time employment for about 10 of the 15.

Most of the new musicians came with previous experience. One, the first oboist, came to Charleston all the way from British Columbia.

The industrial committee comprises officials of E. I. du Pont de Nemours & Co., Carbide and Carbon Chemicals Corp., Westvaco Chlorine Products Co., Libbey-Owens-Ford Glass Co., U. S. Rubber Co., Kanawha Manufacturing Co., and is headed by F. Stuart Barnes, comptroller, Ford, Bacon and Davis, Inc.

Credit for this most auspicious beginning by the Charleston Symphony during a war year also belongs to Mr. Modarelli, who possesses splendid conductorial abilities, and to Dr. Cecil R. Adams, orchestra president, who executive leadership has been invaluable.

Toronto "Proms" Are Concluded

TORONTO—On Oct. 19 the Toronto Philharmonic completed its eleventh season of Promenade Concerts, given in the University of Toronto Arena. The orchestra has been greeted each week by the same large and enthusiastic audiences.

Among the conductors leading the orchestra during the past season were: Franz Allers, Samuel Hersenhoren, Wilfred Pelletier, Victor Kolar, Sir Ernest MacMillan, and Andre

Kostelanetz. Among the vocalists were: Annamary Dickey, Rose Bampton, Jean Dickenson, Stella Andrevia, Portia White, Robert Weede and Jarmila Novotna. At a special post-season concert on Oct. 19 for the Navy League a record-breaking audience heard Anna Kas-kas. The "Prom" concerts were carried over a coast-to-coast network of the Canadian Broadcasting Corporation. R. H. R.

Rochester Hears New Native Works

Hanson Conducts Four Sessions of Annual Symposium

ROCHESTER—Fourteen or more compositions were played this year in four sessions at the annual symposium of American Orchestra Music. Four of them were heard on Oct. 19 at Kilbourn Hall, with Dr. Howard Hanson conducting the Eastman-Rochester Symphony. The works presented were the Symphony No. 1 by Joseph Wagner, conductor of the Boston Civic Orchestra; Grant Fletcher's Rhapsody for Flute and Strings, with Joseph Mariano flutist, as soloist; a Concerto for Piano and Orchestra, by Morris Mamorsky of the NBC with Helen DeJager as soloist; and Robert Sanders' Concerto in A minor for Violin and Orchestra, with Jacques Gordon as soloist. Mr. Sanders is Dean of Music at the University of Indiana. Mr. Wagner was in the audience to receive the cordial applause after his symphony.

The Fletcher Rhapsody was effectively scored and afforded a fine vehicle for Mr. Mariano's beautiful flute playing. Mr. Mamorsky's Concerto, judging from the first movement, is clever, with a brilliant part for the piano, played very well by Miss Helen DeJager. Mr. Sanders' Concerto is well-written, and Mr. Gordon's playing added to the pleasure of its performance. Both Mr. Hanson and Mr. Gordon were recalled at its close.

Millard Taylor, new concertmaster of the Rochester Philharmonic, was soloist with the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, on Oct. 29, playing a Bruch Concerto, and some solos accompanied by Mr. Harrison. He gave the Bruch work a very satisfying performance.

MARY ERTZ WILL.

Visiting Orchestras Play in Baltimore

Boston Grand Opera Company Makes Local Bow by Presenting Four Operas

The Philadelphia Orchestra, Eugene Ormandy conducting, gave its first concert of the season on Oct. 18, at the Lyric, before a full house. The program had as a novelty the transcription of a Mendelssohn Scherzo orchestrated by William Primrose. These concerts are under the local management of the Baltimore committee and the Bonney Bureau.

The National Symphony, Hans Kindler, conductor, began its local series of concerts at the Lyric before an audience that taxed seating and standing room capacity of the auditorium. Mr. Kindler gave two first performances in contrasting style. The first, his arrangement of dall' Abaco's Concerto da Chiesa and the other, Villa-Lobos' "The Little Train of Caipera." The high print of the evening was the superb performance of Scriabin's "Le Divin Poème." Richard Crooks, the scheduled soloist, could not appear because of illness. Instead, Norman Cordon, Metropolitan Opera bass, was heard. He gave two Mozart arias with the orchestra and a group of songs with Gordon Manley at the piano.

The Boston Grand Opera Company, Stanford Erwin, manager, gave its first local performance, "Il Trovatore," on Nov. 3 at the Lyric Theater and continued its engagement with "La Traviata" and matinee and evening performances on Nov. 5, of "Tosca" and "Carmen." William Spada conducted. F. C. B.

Baltimore Music Club Holds Luncheon

BALTIMORE.—The Baltimore Music Club, Mrs. Arthur H. Deute, president, began its 22nd season on Nov. 4, at The Belvedere with a reception and luncheon at which guests of honor were Mrs. Guy Patterson Gannett, President of the National Federation of Music Clubs, Mr. and Mrs. Reginald Stewart. Rose Dirman, soprano, with Donald Comrie at the piano, gave an interesting recital program. Howard R. Thatcher, local composer, was represented by his song, "Summer Evening."

Pfc. Joseph Battista, pianist, appeared in Cadoa Hall, on Oct. 25.

C. C. Cappel, local manager, presented Alec Templeton at the Lyric on Oct. 28, before a large audience.

MUSICAL AMERICA

"The Leading Musical Journal"

A source of lasting pleasure throughout the year for the Musician and the Music Lover.

Special Christmas Gift Rates

One 1-Year Subscription, Regular Rate \$3.00
Two 1-Year Subscriptions, Gift Rate 5.00
Additional 1-Year Gift Subscriptions (each) 2.00

Canada—50c Per Year Additional

● Beautiful colored Christmas card will be sent with your name as the donor.

SEND ALL ORDERS TO:
MUSICAL AMERICA
STEINWAY BUILDING
113 WEST 57TH STREET
NEW YORK 19, N. Y.

Musical America's Educational Department

INSTRUMENTS of the ORCHESTRA (1) OBOE

Marcel Tabuteau of Philadelphia Orchestra Summarizes Training

By MARCEL TABUTEAU
As Told to Robert Sabin

ONCE received a letter from a young man in the Middle West telling me that he had heard me play in the Philadelphia Orchestra on tour and had fallen in love with the oboe, so much so that he wanted to learn to play it and to make it his career. His friends, however, had objected very strongly, and all of them had assured him that if he played the oboe he would go mad! What did I think about it? Should he go ahead with his plans? I thanked him for his letter, and I said that I hoped that I was not a victim of the oboe, as it was described by his friends. The oboe, I assured him, does not drive you crazy, but at times I think one must be crazy to study it!

Of all the orchestral instruments the oboe is nearest to the human voice in expressive powers. It has an enormous range of emotional suggestion and nuance. It can be witty, melancholy, subtly humorous, appealing, sparkling, all within the space of a few measures of music. A fine oboist can produce as many as fifty different tone colors on one note, just as a singer can vary the colorings of the voice in an infinite number of ways. Therefore the oboist must think vocally. A beautiful tone emission is supremely important to him, and he must phrase with the subtlest sort of artistry. The oboist has no shield. His instrument has no coloratura, no purely technical bravura with which to dazzle the listener. Its penetrating tone and intensity of effect leave the player completely exposed. He must have the asset of musicality, for his role in the orchestra always calls for the utmost in sensitivity and command of mood.

Preliminary Training Needed

A thorough preliminary training in music is especially important to the young oboist. He should study solfège, piano, theory and voice in his early years. When he has reached the age of 13 or 14 he is ready to begin with the oboe itself. To obtain the best results, the same teacher should control his development from the very first. If he is correctly and consistently guided, he will be spared many hardships. Of great importance to an oboist are smooth and regular teeth, for he needs them to form a good embouchure. And he must master the art of phrasing from the beginning. To the student who has already acquired a sound sense of rhythm and musical structure, the purely technical problems of the oboe will be infinitely easier.

Too much care cannot be exercised about tone emission in fundamental training. My pupils often have a whole year of such training before they go on to other elements of technique. Just as the singer must develop breath control, the oboist must acquire absolute control over his artificial vocal organism. The quality and intensity of oboe tone is determined by the pressure of the wind, and it is the gradation of this pressure which the student must develop to the highest degree. The speed of the wind and the position of the lips make all the difference between a tight, "tooth-ache," tone and a sensitive, free coloring.

A real oboe vibrato is produced by the in-



Marcel Tabuteau

Adrian Siegel

tensity of the speed of the player's wind. But as you increase the speed, you should release the embouchure. Perhaps I can make this clear by comparing the process to the starting of a train. In the station, the locomotive grips the rails tightly as it slowly begins to move, but as it gains momentum it moves along more lightly and the grip slackens. This does not mean a loss of control, but simply that control is more lightly exercised at high speed. If the player does not loosen his lips as the speed of vibrations increases, he will produce that thin, acid tone, with its pinched quality, which is the mark of a bad oboist.

Each Student Is Individual Problem

Each student must be treated as an individual problem. How often have I had the experience, in teaching a class of three or four, of correcting one student with a certain observation, and finding myself called upon to say the exact opposite to the next one. A good musician always develops his own studies and improves his own technique through observing his special weaknesses and musical needs. There is no patented process to produce good oboists.

The student should learn how to make his own reeds, for they play an important part in tone production. He should also make himself completely at home with the technique of the English horn. Although in American orchestras there has been a tendency to specialization on this instrument, it has been the custom in European orchestras for the first oboist to double on the English horn and to play the important solos in the repertoire.

The sooner the student begins to play in chamber music groups and training orchestras the better, but he must be thoroughly ready. Here we come upon a point of enormous significance in the orchestral player's career. If he begins playing in ensembles before he is technically prepared, he will be under constant strain and will force his way through the music in a haphazard way which will cause severe psychological damage. I know from my own experience that one can be haunted throughout one's career by passages which tripped one up in one's youth, even though they are child's play at a later stage of development. A feeling of security must be built up while one is beginning.

Player Should Know Whole Score

The greatest problem for an orchestral player is not to perform his own part, but to adjust himself to the others. He must know the score and sense his own position in the music as a whole. This knowledge does not spring, as some naïve observers seem to think, only from

the "magical baton" of the conductor, but from years of hard work and a sensitive artistic conscience on the part of the orchestral musician. The solo which seems to be beckoned forth by an easy gesture, may have cost the player months of intense practice. The flawless ensemble which seems almost a matter of course means that every man in the orchestra has been painstakingly trained from his school years to respond to the maestro's wishes.

Formerly, when a conductor wanted a woodwind player, he took a trip to Europe. Today, the men occupying first chairs in most of our great orchestras have grown up in our own schools. We have transplanted the traditions of European orchestral training. After twenty years at the Curtis Institute of Music as head of the oboe department and of the woodwind ensemble class, I can take real pride in the number of fine American orchestral musicians from these classes who have been able to step into key positions with no loss of quality in performance or style.

The oboe is used more often as a solo instrument than it used to be, and the orchestral player should be thoroughly schooled in the concert repertoire. But the instrument is at its best in the orchestra. One might compare it to a bright spot of color in an impressionistic painting. By itself it loses emphasis and balance, for it needs the surrounding hues to set it off. The solo repertoire is of greatest value in giving the student a sense of style and phrasing. It contains music by some of the greatest composers from Handel to Hindemith.

Musical Intelligence Vital

I always tell my students that if they think beautifully they will play beautifully. For it is what you have to say in music which determines the quality of your performance. The instrument is like the artist's pencil—merely a means of expression and not an end in itself. In a sense, the oboe is the most abstract of orchestral instruments. Its finger technique offers no special problems, so that the emphasis falls all the more heavily upon the expressive side of the performance. The production of a single tone involves the subtlest sense of proportion.

To illustrate this, one might make a diagram symbolizing the course of one tone, in the form of an arc. Out of silence, the most perfect state of music in which everything is implicit, the tone begins. It grows in intensity, the vibrations of the reed increase, until it reaches its highest point. Then it recedes according to the same scale of intensity until it dies away in silence. If it is perfectly produced by the player, the listener will sense its symmetry even though he may not be conscious of how the effect has been produced.

Unlike some of the other wind instruments, the oboe does not lend itself to mechanical adjustments in order to change its pitch. The flutist, for instance, can lengthen or shorten the column of wind without impairing the quality of his tone production, but if the oboist pulls out the staple which holds his reed the whole instrument is thrown out of kilter. Consequently he must be sure that his instrument is warmed up and at proper pitch before the performance begins. But the very fact that he cannot interfere with the mechanism of the oboe develops in him a firm sense of control. Life is not easy for the oboist, but he has at his command one of the most sensitive instruments in the orchestra. There are literally no limits to the variety of emotions and moods which he can create, if his musicianship and understanding are fully developed.

Activities of Music Schools and Teachers

JOSEF ADLER

Planist-Teacher-Accompanist
257 West 86th St. N. Y. City
EN 2-4715

MME. SASCHA

ANDRE

Teacher of Singing
260 W. 72nd St., N. Y., EN. 2-6799

CELIA ARCANA

Teacher of singing and drama
ENGLISH LANGUAGE SPECIALIST
1401 Steinway Bldg., 113 W. 57th St., N. Y.
CI. 7-0520

GEORGE ARMSTRONG

Teacher of Piano
505 Carnegie Hall, N. Y. City CI 6-9721

PAUL ARON

Concert accompanist of
Elena Gerhardt, Julia Culp, Richard Tauber
Coaches singers and instrumentalists.
Studio (2 pianos):
23 W. 83rd St., N. Y. C. SU. 7-9429

NADINE & ALEXANDER ASLANOFF

Formerly of The Imperial Opera of Petrograd
Voice Production—Coaching—Stage Technique
Studio: 418 Ansonia Hotel, 73rd St. and B'way,
N. Y. C. Telephone TR. 7-6718

Harriot Eudora Barrows

Teacher of Singing
Steinway Hall, 113 W. 57th St., N. Y. C.
Circle 7-5079

NAOUM BENDITZKY

'Cellist
Faculty Member: Juilliard Summer School
STUDIO: 50 W. 67th St., N. Y. C.
Tel.: TRafalgar 7-4335

JORGE BENITEZ

Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gorgona
250 W. 82 St. N.Y.C. TR 7-9453
Appointments made from 4 to 6 p.m.

MARION BERGMAN

Music Appreciation Classes
for Laymen
57 W. 58th St., N. Y. C. PL. 3-2450

SUSAN BOICE

Teacher of the Art of Singing
Studio 122 Carnegie Hall
154 W. 57 St. N. Y. CO 5-4629

CAPUTO

CONSERVATORY OF MUSIC

CAMILLE CAPUTO, Director
Faculty of Distinguished American
and European artists.
CARNEGIE HALL Annex
152 W. 57th St., N. Y. C. CI. 7-5314

GRACE CHRISTIE

Posture - Body Control - Stage Presence
Acting Coach for Singers
Hotel des Artistes
1 W. 67th St., N. Y. C. ENd. 2-6700

The

Frances Cleveland School of Singing

Auditions with Maestro H. Maurice Jaquet
Studio: 824 Carnegie Hall, N. Y. C. CI. 7-2848

Juilliard Institute Adds to Faculty

Five new faculty members have been added to the staff of the Institute of Musical Art of the Juilliard School of Music. They are Arthur Lora in the flute department and Edgar Schofield, Edith Piper, Catherine Aspinall and George Britton in the voice department.

Mr. Lora is head of the flute department succeeding the late Georges Barrere. He started his career as first flutist of the City Symphony of



Arthur Lora

Edgar Schofield

New York, later was first flutist of the State Symphony of New York and the Chamber Music Society of New York. After several seasons in radio and the NBC Orchestra, he became solo flutist with the Metropolitan Opera Orchestra.

Mr. Schofield, a bass baritone, was soloist at the premiere of "Peace Pipe" by Converse in Carnegie Hall, soloist with Boston Handel and Haydn Society, New York Symphony, Worcester, Spartanburg, Lexington and Oberlin Festivals. He made a world tour with the Quinlan English Opera Company, was in concerts three seasons with Geraldine Farrar. He was director of vocal music at the University of Western Ontario, London, Canada, during the summer of 1934. Mr. Schofield is a member of the American Academy of Teachers of Singing, and the New York Singing Teachers' Association of which he was president in 1935-6.

Miss Piper, a pupil of Marcella Sembrich and a graduate of the Juilliard Graduate School, has appeared in opera in Italy and America. Miss Aspinall has been heard with the Chautauqua Opera Association, the Worcester Music Festival, and the Bach Circle at Town Hall. Mr. Britton has appeared in concert and opera in Europe, Canada and America.

Pupils of Queena Mario Widely Heard

John Baker, pupil of Queena Mario, sang recently with the Montreal Opera Company in Montreal, Toronto, and Ottawa. Audrey Bowman was heard in "The Messiah" with the John Harms Choir on Oct. 10, at Rutgers Presbyterian Church. Miss Bowman was booked to appear as Aida with the Hartford Opera Company on Nov. 1. Vivian Bauer, contralto, will sing the role of the Witch in "Hänsel and Gretel" with the Montreal Opera Company at Christmas time. Dorothy Stahl gave the opening musical for The Music Club of Lynchburg, Va. on Oct. 5. Annette Burford, who sang with the Chautauqua Opera Company during the Summer, was heard with John Baker over Station WOR on Oct. 15. Andzia Kuzak sang recently in operetta in Dallas, Tex., at the Paper Mill Playhouse in Millburn, N. J. and in Detroit, Mich. Ethel Barrymore Colt is now on a four-week tour

of the South and Southwest in solo lecture recitals. Catherine Aspinall has been added to the voice faculty of the Juilliard School of Music.

Piatigorsky Resigns From Curtis Institute

Due to the increasing pressure of concert work, Gregor Piatigorsky has resigned his post as head of the cello department of the Curtis Institute of Music. Piatigorsky already has 54 dates booked for 1944-45, including appearances with the orchestras of New York, Boston, Philadelphia, Chicago, Cleveland, Kansas City, Baltimore, Denver, Colorado Springs, Oklahoma City and Montreal.

Mr. Piatigorsky will be heard in New York this season with the Philharmonic-Symphony on Nov. 23, 24 and 26, and with the Philadelphia Orchestra on Feb. 27.

Susanne Fisher Accepts Teaching Appointment

LOUISVILLE, KY.—Susanne Fisher, whose musical career took her not only to the Metropolitan opera, but on triumphant tours of Europe, has given up her operatic career, to accept a teaching position with the University of Louisville School of Music. Miss Fisher came to Louisville through her husband, Clifford Mentz, who has accepted the position as manager of the Louisville Philharmonic Orchestra.

Edwin Ideler, distinguished New York violinist, has also been added to the school's faculty. Mr. Ideler will occupy the position of a concertmaster with the Louisville Philharmonic, replacing Charles Letzler, who is retiring from active playing to devote himself to teaching. H.W.H.

Damrosch Memorial Concert Given at Institute

The annual concert given by alumni of the Institute of Musical Art of the Juilliard School of Music, in memory of Frank Damrosch, dean of the Institute from its foundation in 1905, until his retirement in 1933, was given in the concert hall on the evening of Nov. 14. The choral society of the institute, conducted by Igor Buketoff, sang Bach's "Suscepit Israel" and works by Loeffler and Kodaly, and a trio composed of Karl Kraeuter, violin; Phyllis Kraeuter, cello, and Rudolph Gruen, piano, offered Beethoven's Trio, Op. 70, No. 1. Others taking part were Lillian Carpenter, organ; Lorrain Byman, harp; Samuel Baron and Arthur Lora, flutes, and Arthur Troy Woodson, piano.

Margaret Matzenauer Opens New York Studio

Margaret Matzenauer, for twenty years leading contralto of the Metropolitan Opera, has opened a studio in New York for advanced pupils of the art of singing, diction, languages, stage deportment and tradition. She will do coaching in opera and concert programs, specializing in Bach and German Lieder. Information may be obtained through Josephine Vila, Inc., 119 West 57th Street.

Emma Loeffler de Baraba Returns from California

Emma Loeffler de Baraba has returned from California, where she maintained a residence for many years and has opened a studio at 206 West 57th Street, New York. She will occupy her time with coaching artists and with lecture recitals.

VERA CURTIS

(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH—Opera, Oratorio, Concert
17 East 88th St., N. Y. ATw. 9-5808

HENRI

DEERING

Concert Pianist - Teacher
675 Madison Ave. N. Y. C.
RE 4-2319

Emilia Del Terzo

PIANO—ORGAN—VOICE
Formerly the Studio and Organ
of the late PIETRO YON
851-2 Carnegie Hall, N. Y. C.
Circle 6-3154

LASZLO—EMMY

DORTSAK

Tenor—Pianist
Instruction and available for engagements
Studio: 25 E. 22nd St., N. Y. C. GR. 5-8431

CARLO

EDWARDS

Asst. Cond'r Met. Opera Co. (15 years) 1920-35
CONDUCTOR—COACH
Opera and Concert Repertoire
Pent House Studio, Boaux Arts Art. Hotel
307 E. 44th St., N.Y. Tel. Murray Hill 4-4800

BRUNO EISNER

Pianist—Teacher of Piano
Faculty Member: N. Y. College of Music
Faculty Member: Westchester Conservatory
467 Central Park West, N. Y. C.
AC 2-6951

AMY ELLERMAN

Contralto

COMPLETE VOCAL TRAINING
Studio: 260 W. 72nd St., New York City
Phone: TRaf. 7-0466

HELEN ERNSBERGER

Teacher of Voice

50 West 67th St., N. Y. C. TR. 7-2305

LUDWIG S. FABRI

Voice Diagnostician—Consultant

No Pupils Accepted
Studio: Metropolitan Opera House, N.Y.C.

LILLIAN FLICKINGER

SCIENCE OF SINGING
Authorized exponent of Anna Schwan-Rene
161 West 54th St., New York
Circle 7-0763

SARA SOKOLSKY FREID

CONCERT PIANIST

Organist—Teacher

Studio: 315 W. 57th St., N. Y. C. CI. 7-7235

ISABEL FRENCH

Teacher of Singing

Formerly New England Conservatory
Will be available for lessons the first
Tuesday and Wednesday of each month.
1401 Steinway Bldg. CI. 7-0521

EDMOND FRITZ

Former assistant to Max Reinhardt
Artistic advisor of the Folies Bergere, Paris
Counsellor and coach to artists in the
theatrical, night club or Concert field.
Studio—47 W. 70th St., N. Y. EN. 2-5593

GAIL GARDNER

Teacher of Singing

205 E. 62nd St., N. Y. C. RE. 4-8339

LUIGI GIUFFRIDA

Voice Specialist

Only Teacher of Jess Walters

Studio: 113 W. 57th St., N. Y. C.

Tel.: CO. 5-8043

EUPHEMIA

GIANNINI GREGORY

TEACHER of SINGING

Faculty Member, Curtis Inst. of Music, Phila.
Limited number of private pupils accepted.
30 Overhill Rd., Stonehurst, Upper Darby, Pa.

KATHERINE GROSCHKE

Pianist—Teacher

50 West 67th St., N. Y. C. TR 7-1802

GUILMANT ORGAN SCHOOL

44th Year

Willard I. Nevins, Dr.

12 W. 12th St., N. Y. C. AL 4-4624

HENRIETTE GUYOT

French Conservatoire method in French phonetics and diction for singers. Also grammar and conversation. (Private and Class.)

Studio: 18 East 80th St., New York
Phone: VO. 5-1900

GEORGE

HALPRIN

PIANO TEACHER - LECTURER

Psychological Approach to Piano Playing
257 W. 80th St., N. Y. C. - TR. 4-1143

ARTHUR

HARTMANN

The Violinist with whom Claude Debussy appeared in concert.

Studio—220 W. 57th St., N. Y. C. CI. 7-0349

CONRAD HELD

Violist and Pianist

BRITT TRIO

Violin Faculty, Institute of Musical Art,
Juilliard School of Music

419 W. 118th St., N.Y.C. MO. 2-6157

EDWIN

HUGHES

PIANIST—TEACHER

338 West 89th Street, New York, N. Y.
Schuyler 4-0261

RICHARDSON IRWIN

Teacher of Successful Singers

Faculty: Juilliard School of Music, N. Y. C.
Assoc.: Royal Academy of Music, London, Eng.
55 Tiemann Place, New York City

Tel.: MO. 2-9409
Auth.: N. Y. State College and Bd. of Educ.
to grant Alertness Credit to Teachers.

HUGO KORTSCHAK

Violinist

Studio: 155 East 91st Street
New York City

TIBOR KOZMA

Conductor—Coach—Accompanist

Personally Represented by

Margaret Walters, 1 W 57th St., N.Y.C.

Baldwin Wallace Plans Festival

Four December Concerts to Be
Devoted to Music by French
Composers

BEREA, OHIO.—The Baldwin-Wallace Conservatory of Music will hold its fifth annual mid-year festival on Dec. 15, 16 and 17. All four programs will be devoted to music by French composers this year. Participants will include the Walden Quartet of Cleveland and Joseph Brinkman, pianist; the Baldwin-Wallace Women's Choir, led by Cecil Munk; George Poinar, violinist, and Blair Cosman, pianist; Charlotte Reinke, soprano, and Ruby Carroll pianist; Esther Pierce, cellist, and Delbert Beswick, pianist; Albert Riemenschneider, organist; the Baldwin-Wallace Conservatory Orchestra, conducted by Mr. Poinar; the Baldwin-Wallace Bach Chorus; and Carl Schluer, pianist.

The Baldwin-Wallace Opera Workshop, directed by Leonard Treash, will present Gounod's opéra comique "Le Médecin Malgré Lui", based on Molière's comedy. Lillian Baldwin, of the Cleveland Board of Education, will be a commentator at all concerts. A group of 200 music lovers is aiding the festival committee.

Pelletier to Conduct Opera At Juilliard School

Wilfred Pelletier, of the Metropolitan Opera, will conduct four performances of "Cosi Fan Tutte" by Mozart at the Juilliard School of Music in March. Performances of "Don Pasquale" by Donizetti will be conducted by Edgar Schenkman in December. Six concerts by the graduate school orchestra, to be conducted by young American conductors who graduated from the conducting course taught by the late Albert Stoessel. They are Frederick Dvornch, conductor for WOR; Dean Dixon, who has been guest conductor of the NBC orchestra and at the Lewisohn Stadium; H. Arthur Brown, conductor of the El Paso, Texas, Symphony; Arthur Plettner, conductor of the Chattanooga Symphony; Igor Buketoff, conductor of choral work at the Juilliard School of Music and at Barnard College, and Richard Bales, conductor of the National Gallery Sinfonietta in Washington, D. C.

Edwin Hughes Begins Studio Recital Series

At the first performance class of the season at Edwin Hughes' studio on Oct. 28, the program was given by Corporal Karl Zapf, Anca Seidlova, Lois Kaplan, Muriel Lent, Vivian Major, Eugenia Snow, Helen Briggs, Alice Purcell, Phyllis Reed, Mona Gould and Harriet Schwartz. Lois Kaplan has been engaged for a recital at Cedar Crest College, Allentown, Pa., Jan. 12. Corporal Zapf, now in the Special Service branch of the Army, played recently at Dumbarton Oaks, the National Gallery of Art and the Phillips Gallery in Washington, and at the Brooklyn Museum. On Nov. 5 he gave a recital of Latin-American music at the Pan American Union in Washington.

Mr. Hughes is Chairman of the 1945 Young Artists Contests of the National Federation of Music Clubs in New York State.

Guy Maier Resumes Classes At Santa Monica

SANTA MONICA, CALIF.—Guy Maier, pianist, has returned from his annual series of classes for pianists and teachers in eastern cities which were given in New York, Chicago, Atlanta, Minneapolis and Buffalo. At the New York Juilliard School of Music 200 from 31 states, Canada and Cuba attended the courses. Besides

Mr. Maier's duties as a member of the U. S. Coast Guard Reserve he will continue his activities as pianist, teacher, and association editor of the *Etude*. For the first time in four years he is offering a repertoire course for advanced pianists in Southern California. The six classes for players and auditors will be given on Monday evenings.

Scholarships Awarded at Peabody Conservatory

BALTIMORE.—Eighteen scholarships were awarded to candidates from six states at recent examinations held at the Peabody Conservatory. The awards are made for a period of either three or one years and include supplementary studies as well as the main ones. Successful candidates were William Pursell, William Steck, Rilla Roew, Margaret Freed, James H. Wright, Gloria Whitehurst, Doris Cook, Dorothy Quennell, Joseph H. Smiell, William Bill, Sidney Futterman, Bernard Morrow, and Eva Frantz. One year scholarships were awarded to D. Nowak, John McCullough, Joseph Titelman and Alma Fink.

Cincinnati Conservatory Reports Record Enrollment

CINCINNATI.—The Cincinnati Conservatory of Music reports "standing room only" with dormitories completely filled and every prominent teacher forced to advance their prices to hold off the over-stocked enrollment. The Conservatory has added Robert Goldsand to its faculty. Mr. Goldsand revealed in his first Cincinnati appearances a complete piano technique and an uncommon knack for interpretation. The Cincinnati College of Music is again on its feet and all private studios are crowded.

H. W. H.

Rachlin and Wolmut Open School for the Opera

PHILADELPHIA.—Ezra Rachlin, Philadelphia Opera Company conductor, and Hans Wolmut, stage director of the same organization, have opened a School for Opera at 1738 Pine Street. They report that the success of the venture is already well-established with a large enrollment of students. The school offers training in opera singing, in acting, make-up and other details of staging and theatre. In due course a series of public concerts, highlighting acted scenes from famous operas, will be presented.

W. E. S.

Bernard Taylor Pupils Active

Donald Dame, tenor of the Metropolitan Opera, pupil of Bernard Taylor, is touring with the Columbia Concerts Quartet. Helen Donatelli, soprano, has been engaged as understudy for the role of Violetta in Charles W. Wagner's production of "La Traviata", and Miriam Day, soprano, as understudy for the role of Laurey in "Oklahoma". Catherine Russell gave a recital for the Catholic Daughters of America in Bridgeport, Conn., on Oct. 20.

Haughton Pupils Engaged For Important Positions

Frank Day, bass, pupil of John Alan Haughton, has been engaged as soloist for the morning services at Temple Emanu El by Lazar Saminsky, organist and choir director. Aubrey Pankey, baritone, was recently appointed instructor of singing at the Metropolitan Music School, New York.

New Faculty Members

Give Recital at Wesleyan

MACON, GA.—Vladimir Zorin, bass, and Ralph Lawson, pianist, new members of the faculty of Wesleyan Conservatory, were heard in an introductory recital in the conservatory auditorium on the evening of Oct. 20.

ARTHUR KRAFT

available

RECITAL—ORATORIO

Eastman School of Music
Univ. of Rochester, Rochester, N. Y.

GRACE

LESLIE

Contralto and Teacher of Singing
Concerts—Recitals—Oratorio

Studio: 344 West 72nd St., New York

LYDIA

LINDGREN

formerly Chicago Grand Opera Co.

Rebuilder of Incorrectly Trained Voices

Evening Classes for Vocal Teachers

853 7th Ave., N. Y. 19, N. Y. CI. 6-5779

EMMA

LOEFFLER DE ZARUBA

Exponent of the vocal tonal art
of the masters.

Coach - Lecture Recitals

205 W. 57th St., N. Y. C. CI. 7-5420

LEARN TO SING THE CORRECT WAY WITH

LEOLA LUCEY

1607 B'way, N. Y. C. CI. 5-8380

HOWARD R. MANN

TENOR

Concert—Recital—Instruction

436 Convent Ave., N. Y. C. ED 4-7976

VIOLET KAREN MARTENS

VOICE

Opera Coaching

Lecture Demonstration

Barbizon Plaza, 58th & 6th Ave., NYC
Circle 7-7000

GLADYS MAYO

Teacher of Piano

Faculty: Institute of Musical Art,
Juilliard School of Music

550 Riverside Drive, N. Y. C. MO. 2-6114

Marjorie McClung

SOPRANO

Teacher of Singing

Studio: 166 W. 72nd St., N. Y. City TR. 4-0820

H. SPENCER

McEVOY

Accompanist

250 W. 88th St., N. Y. C. - SC. 4-4415

ROSALIE MILLER

Teacher of Voice and Speech

EXCLUSIVE TEACHER: REGINA REBNIK,
SOPRANO, 1944 WINNER METROPOLITAN
AUDITIONS OF THE AIR

200 W. 57th St., N. Y. C. Circle 6-9475

ROBERT MILLS

TEACHER OF SINGING

809 Carnegie Hall, N.Y.C. CO. 5-1876

MOORE

SOPRANO

Teacher of Singing—Italian Method

Degree: Royal Conservatory, St. Cecilia

Diploma: Royal Philharmonic, Rome

Telephone: PLaza 3-2621

FLORENCE HEDSTRUM

MORSBACH

Teacher of Singing

160 West 73rd Street, New York City
Phones: TRaf. 7-5760 TRaf. 7-6700

Homer G. MOWE
Teacher of Singing
 Member—Amer. Acad. of Teachers of Singing
 Member—N. Y. Singing Teachers Association
 Faculty—Teachers College, Columbia Univ.
 Studio: 171 W. 71st St., New York City
 (Tel.: ENdicott 2-2165)

Bertyne Ne COLLINS
Teacher of Singing
 School of Education N. Y. University
 Studio: 53 Washington Sq. South, N. Y. C.

Carl Hein New York Chartered 1878
Director College of Music
 For the Professional and Non-Professional
 Send for catalog. 114-116 E. 85th St., N. Y.

EDITH NICHOLS
Teacher of Singing
 222 W. 83rd St., N. Y. C. - SU. 7-3106

BELLA PAALLEN
TEACHER OF SINGING
 For 30 years leading Contralto
 Vienna State Opera under Mahler,
 Weingartner, Strauss, Walter.
 OPERA - GERMAN LIEDER - LANGUAGES
 Studio: 210 E. 77 St., N. Y. C. RH. 4-2174

BETTY PARET
Harpist
 Concert Artist - Composer - Teacher
 Faculty Juilliard; Prep. Dept.
 140 E. 40th St., N. Y. City LE. 2-9544

MARY LOUISE PERRY
Singing Teacher—Correction of Speech
 Hotel Wellington, 55th St. & 7th Ave., N. Y.
 Telephone Circle 7-3900

Arthur Judson Philips
Teacher of Singing
 802 Carnegie Hall, N. Y. - CI. 7-5080

VINCENZO PORTANOVA
Teacher of Singing
 Teacher of Fred. Jagel and Norman Grey
 Studio: 58 W. 70th St., N. Y. C. EN. 2-8955

THE RICHARDS STUDIO
VERE and VIRGINIA RICHARDS
Teachers of Singing
Voice Builders

836 Carnegie Hall, 91 West 36th St.,
 New York City Bayonne, N. J.
 Circle 7-3763 Bayonne 3-0200

CARL M. ROEDER
Teacher of Piano
 Dean: Nat'l Guild Piano Teachers
 Studio: 607-608 Carnegie Hall, New York

FRANCIS ROGERS
Teacher of Singing
 Member: Vocal Faculty, Juilliard Grad. School
 Member: Amer. Acad. of Teachers of Singing
 144 East 62nd St., New York, N. Y.

MORIZ and HEDWIG ROSENTHAL
World Renowned Pianists
 Now Teaching
 Studios: 118 West 57th St., New York
 Phone: Circle 7-1900



Hugo Kortschak,
 Violinist and Conductor,
 on the Podium
 for a Rehearsal of
 the Student Orches-
 tra at the Norfolk
 Music School of Yale
 University at Nor-
 folk, Conn.

Pryor Auditions Announced

Lucius Pryor has announced auditions for young artists not over 30 years of age, who have potentialities as concert artists. The award offered is a tour of not less than two weeks duration, all expenses paid and a sum of not less than \$500. To make application and obtain further information, write to Mrs. Anna C. Molyneaux, 130 West 56th Street, New York City.

Kathryn Rose Joins Faculty Of Ward-Belmont College

NASHVILLE. — A recent addition to the faculty of Ward-Belmont College is Kathryn Rose, pianist. Miss Rose has been a pupil of Carl Friedberg and Wanda Landowska and holds a diploma from the Institute of Musical Art. The college has announced a series of recitals to be given by William Primrose, violist; the American Ballad Singers; the Hart House Quartet, Ida Krehm, pianist, and Ellen Osbourne, soprano. Plans are being made for a Beethoven Festival to be held in February; also the annual festival in May.

Nabokov Joins Peabody Faculty

BALTIMORE — Nicolas Nabokov, composer, has been engaged for the faculty of the Peabody Conservatory, replacing Nadia Boulanger, who will be on leave of absence. A native of St. Petersburg, Mr. Nabokov, since coming to this country has been on the faculties of the David Mannes School in New York and of Wells College. He is at present director of music and tutor in the Liberal Arts at St. Johns College, Annapolis, which position he will retain.

Fellowships Awarded by Juilliard School of Music

The Juilliard School of Music, Oscar Wagner, dean, which recently began its 21st season, has awarded fellowships to 46 students from 16 states, Canada and South America.

Pupils of Caroline Beeson Fry

Engaged for Musical Productions
 Kathleen Roche, pupil of Caroline Beeson Fry, is on tour with the Gilbert and Sullivan Opera Company

ROBERT RUDIE
Concertmaster of
Oklahoma Symphony
 717½ N.W. 10th St., Oklahoma City, Okla.

ALEXIS SANDERSEN
Teacher of prominent singers
Concert - Opera - Radio - Church
 Studio 257 W. 86th St., N. Y. C.
 Tr 7-6149

playing principal cities of the United States and Canada. Eloise Anderson, soprano, has been engaged at the Paper Mill Playhouse, Milburn, N. J. Mary Roche is to appear in Billy Rose's "Seven Lively Arts" which will re-open the Ziegfeld Theatre on Dec. 7.

Pupils of Greta M. Schoenwald Give Public Recital

Pupils of Greta M. Schoenwald were heard in a recital in the Carnegie Chamber Music Hall on the evening of Oct. 29. Taking part were Doris Williamson, Penelope Vassilaros, Vasilo Adams, Josephine Fatseas, Sara Green, Jane Hurst, Doris Maag, Constance Makris and Mary Kalmer.

Rosanoff Engaged by Peabody

BALTIMORE, MD. — Marie Roemaet-Rosanoff has been reengaged by the Peabody Conservatory of Music to conduct classes in cello, chamber music and advanced pedagogy. Besides her work at the conservatory, Mme. Rosanoff is solo cellist of the Baltimore Symphony.

Associated Music Teachers Hold First Meeting of Season

The Associated Music Teachers League, Ruth Bradley, president, held its first meeting of the season in the Steinway Concert Hall on Oct. 26. Papers were read by Ruth Burgess, Elsie Peck-Ravitch, Raissa Talents, Martha Atwood Baker, Gertrude P. Wixon and Dorothy Fisher. Hazel Griggs played a group of piano solos, and Miss Fisher, contralto, sang a group of songs.

Frances Newsome to Head Vocal Faculty at Bennington

BENNINGTON, VT. — Frances Newsom, soprano, has been made head of instruction in singing at Bennington College, which is under the direction of Paul Boepple, new head of the music faculty. In addition to her work at Bennington, where she has been an instructor for the past three years, Miss Newsom is on the faculty of the David Mannes Music School of New York and of Bard College.

CLARA SCALZI
Teacher of Piano
 Theory — Dictation — Sight-singing
 180 Essex St., Bklyn, N. Y. AP. 6-8938

GRETA M. SCHOENWALD
Teacher of Singing
 Studio: 166 W. 72 St., N. Y. City
 TR. 7-4085

EDGAR SCHOFIELD
Nationally Known Vocal Teacher
 Studio: Steinway Bldg., 113 W. 57th St.,
 New York 19, N. Y. CI. 7-1130

SHAFFNER
SOPRANO—Teacher of Singing
 170 East 40th Street
 New York City Tel. ASHland 4-9500

Wellington SMITH
Baritone . . . Teacher of Singing
 New York Studio: 315 W. 57th St.
 CO 5-4897
 Boston Conservatory—Boston University
 Wednesday and Thursday

VINCENT SOREY
COACH - VOICE BUILDER
 Metropolitan Opera House Studio No. 30
 1425 Broadway, N. Y. C. - PE. 6-2634

C. DYAS MRS. STANDISH
TEACHER OF SINGING
 Studio: 211 West 79th St., New York
 Phone: TRafalgar 7-1234

FRANCES STOWE
Coach - Accompanist
Piano Teacher
 Studio: 160 W. 73rd St., New York City
 TR. 7-6700—Ex. 8B

ROBERT TABORI
Teacher of Singing
Specialist in Voice Correction and Development
 156 W. 74th St., N.Y. 23, N.Y. TRaf. 7-3081

RAISSA TSELENTIS
CONCERT PIANIST
TEACHER - LECTURER
 315 W. 57th St., N. Y. C. CO. 5-5197

JEAN VALIQUETTE
Piano - Voice
 16 Years with Frances Grover
 Steinert Bldg., Boston (Wednesday)

CRYSTAL WATERS
Teacher of Voice
Radio, Screen, Concert, Opera
 405 E. 54th St. - New York City
 Tel. VO. 5-1362

IRENE WILLIAMS
Soprano
 Vocal Studio: 1305 Spruce St., Phila., Pa
 Phone Pen. 3459

HARLIE E. WILSON
Pianist - Organist - Accompanist
Teacher of Piano and Pipe Organ
 43 Barrow St., New York, N. Y.
 Phone CHelsea 2-5174

CONSTANTINO YON
Voice Development
 Repertoire in English, French, Italian
 1 West 85th St., New York, N. Y.
 Tel. SU. 7-0199

RECITALS IN NEW YORK

(Continued from page 26)

Rachmaninoff the young lady exhibited a well disciplined technique, fleet and accurate fingers and an agreeable tone. Nor did she offend at any time against the requirements of musical beauty. But she will scarcely satisfy Bülow's last exaction till she develops resources of imagination beyond any that her work discloses in its present stage. P.

Winifred Jacobson, Pianist

Winifred Jacobson, who made her debut in a Town Hall recital the afternoon of Nov. 11, is a pianist in whom certain well-defined extremes combine. The chief impression one derives from her performances of a transcribed Bach chorale, a couple of Scarlatti sonatas, the E flat Sonata of Haydn, a Chopin group of several French and Spanish pieces was of a finicking preciosity alternating with sonorities of hard, glassy surface. The type of pianissimi she cultivates with singular persistence has, no doubt, the merit of uncommon fragil-

ity but for all their sophistication are rarely vital in their effect. At the opposite dynamic pole Miss Jacobson can be unusually heavy-handed and her playing exhibits few intermediate nuances.

Temperamentally the young woman seemed more in her element in the French music of Ravel and Debussy and Spanish pieces by Falla, Mompou and Infante than in the classic and romantic works on her program. In some ways, indeed, the Minuet and Rigaudon from Ravel's "Tombeau de Couperin", were her most satisfying achievements of the recital. P.

Marian Anderson, Contralto

One of those rare occasions in New York, when a familiar personage presents an example of perfection not even equalled by previous accomplishments, was Marian Anderson's recital in Carnegie Hall on the evening of Nov. 12. The famous Negro contralto, stunningly gowned and superb in stage presence, created an atmosphere among her audience al-

most religious in its intensity and fervor and in its receptivity to her every offering. From both the vocal and the interpretative standpoints, she was magnificent.

She began with "Il Lamento di Ariane" by Monteverdi-Respighi, nobly and quietly sung, but with a dramatic intensity underneath which was created a high tension, never again lost during the evening. With each change of style, from Schubert Lieder of varied emotional requirements, through a little known Halévy air to the more familiar "Air de Lia" from Debussy's "L'Enfant Prodigue" and other Gallic masterpieces, and finally to the Spirituals which always mark a climax in her programs, the contralto displayed an amazing mastery. Such a recital is not often heard, and the hundreds present knew it for the musical high point it was. No little of the excitement of the evening was contributed by the fine accompaniments of Franz Rupp. Q.

Lillian Bertin, pianist, gave a recital in Carnegie Chamber Hall on the evening of Oct. 27. . . . Richard Russell, tenor, gave a song recital in Times Hall on the evening of Oct. 31. . . . Virginie Mauret, soprano, gave a song recital in Times Hall on the evening of Nov. 2. . . . Mary Bishop, pianist, gave a recital in Times Hall on the evening of Nov. 8. . . . Leonard MacSwayne, pianist, gave an afternoon recital in Times Hall on Nov. 5. . . . Elmo Russ presented a program of his own songs at the Times Hall on Nov. 9. . . . Wellington Lee, pianist, appeared in recital at the Times Hall on the afternoon of Nov. 12.

ORCHESTRAS

(Continued from page 13)

also has a way of devising important-sounding melodies, in the Russian tradition, so that, in sum, his music frequently sounds like Straussian Rimsky-Korsakoff. It is all very confusing, and this writer, for one, has yet to ascertain to his own satisfaction what significance Miaskovsky really holds in the music of our day.

The Fifth Symphony continues to wear the best of all of Shostakovich's major works regularly performed in this country. Mr. Ormandy and his men gave an inspired performance of it on this occasion and the audience listened, hushed and intent, as in the presence of a masterpiece. E.

New York Little Symphony Presents Debuts

The New York Little Symphony under Joseph Barone presented Mary Michna, pianist, Emily Ortnier, contralto, and Hubert Tillery, pianist-composer, in their New York debuts in the Carnegie Chamber Music Hall on Nov. 3.

Miss Michna played the First Beethoven Concerto with some technical aptitude, but it can hardly be said that her interpretation penetrated to the core of the work. The accompaniment was not too well coordinated, seemingly the soloist had not had sufficient rehearsal with the orchestra. Miss Michna also played Dohnanyi's Rhapsody in G minor.

After intermission Miss Ortnier essayed the "Lament" from "Dido and Aeneas," "Adieu, forêts" and "O Don Fatale." Her upper tones had warmth and pleasing color. Her lower ones were improperly placed.

The Concerto for Piano in one movement, written and played by Mr. Tillery, is composed in the pseudo-lyrical Hollywood idiom. It was pretty, but scarcely music of any consequence. M.



Michael Rosenker Joseph Barone

Monteux Ends Engagement With Philharmonic-Symphony

New York Philharmonic-Symphony, Pierre Monteux, conductor, Soloist, Michael Rosenker, violinist. Carnegie Hall, No. 11, evening:

Overture to "Benvenuto Cellini" . . . Berlioz
Concerto in D minor . . . Sibelius
Michael Rosenker
"Suite Diabolique" . . . Prokofiev-Byrns
(First Performance in this Arrangement)
"Rapsodie Espagnole" . . . Ravel
Prelude and Love-Death,
from "Tristan und Isolde" . . . Wagner

It can scarcely be said that Mr. Monteux terminated his brief Philharmonic-Symphony visit (he repeated his Saturday night program the following afternoon) in a blaze of glory. Things might have been otherwise had he limited his program to the "Benvenuto Cellini" Overture and Ravel's "Spanish Rhapsody". For the conductor is a peerless expositor of Berlioz (what a pity New York does not have more opportunities to listen to his gorgeous reading of the "Fantastique"!) and the "Rapsodie Espagnole", however one rates it as music, belongs among his finer achievements. Unfortunately, the story of this concert did not end there.

The Sibelius Concerto might have been a more memorable experience if the assistant concert master Mr. Rosenker, capable player as he is, were a violinist of larger format, who commanded a warmer, more voluminous tone and a greater sweep of virtuosity. His performance, neat and conscientious at best, was marred by a persistently thin tone and by numerous faults of intonation, especially in the octave passages that abound in this composition.

The Prokofiev piano pieces, from
(Continued on page 36)

EDITH WHITE
GRIFFING
Teacher of Singing
205 W. 57th St., New York, N. Y.
Telephone: Circle 7-4527

WILLIAM S.
BRADY
Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRInolger 4-2810

REINALD
WERRENATH
Singer and Teacher of Singers
Studio: 915 Carnegie Hall, N. Y. C.
Phone Circle 7-2634

CIMINO-
REINBURG
Vocal
Studio

8118 Sunset Blvd., Hollywood
Preparation for Concert, Opera,
Radio, Screen. Monthly Recitals.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction
Instruction in theory, composition and music education.
Diplomas and the B.S. and M.S. Degrees.

Catalog on request.

120 CLAREMONT AVENUE, ROOM 437, NEW YORK 27, N. Y.

WESLEYAN CONSERVATORY OF MUSIC

A Division of Wesleyan College

Institutional member of National Association of Schools

Degrees: B. M. and A. B. with major in music

For Catalogue and Information Address:

THE DEAN WESLEYAN CONSERVATORY MACON, GEORGIA

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

BERYL RUBINSTEIN, Mus.D., Director 3411 Euclid Ave., Cleveland, O.

Charter Member of the National Association of Schools of Music

Chicago Musical College

Founded by Dr. F. Ziegfeld in 1887

Rudolph Ganz, President

CONFERS DEGREES OF B. MUS., B. MUS. ED., M. MUS., M. M. ED.

Member of North Central Association and National Association of Schools of Music

All branches of music. Special instruction for children and non-professionals.

Address Registrar, 66 E. Van Buren Street, Chicago 5, Illinois

The WESTCHESTER CONSERVATORY of MUSIC

The Oldest Music School in the County.

Mikhail Sheyne, Director. 30 Burling Ave., White Plains, New York.

BRENAU CONSERVATORY OF MUSIC

A DIVISION OF THE BRENAU COLLEGE FOR WOMEN

Confers Bachelor of Music Degree or A.B. with majors in Music or Speech and Drama

Individual instruction, voice and instrumental, by eminent teachers

For Catalog, address: BRENAU CONSERVATORY, Box 9-11, Gainesville, Georgia

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Front and Center Street, Berea, Ohio (Suburb of Cleveland)

Four- and five-year degree courses: Bac. Mus., Bac. School Music

Send for catalogue to: Albert Riemenschneider, Director

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music

ALAN IRWIN, DEAN NASHVILLE, TENNESSEE

NEW MUSIC *From Leading Publishers*

Cello

Second Cello Sonata By Martinu Is Issued

ALTHOUGH Bohuslav Martinu's Sonata No. 2 for cello and piano (\$3.00) issued by the Associated Music Publishers Inc., had its American first performance as long ago as 1941, it still has all of the attraction of a novelty. The sonata is a nervous, highly charged work which demands the utmost in skill, from the pianist especially. The first movement, marked allegro, opens with a theme which has the vitality of an electric shock. Restless rhythmic changes, piquant dissonances between the cello and the piano parts, and those chromatic runs in fourths and sixths of which Martinu is so fond, all play a part in giving this movement a cold glitter. The succeeding largo is written broadly and transparently, but it seems to lack cogent thematic material.

In the third movement Martinu's wit and dynamic invention have full sway. This is music which could have been written by no one else, and it owes its distinction quite as much to the composer's fine taste and intellectual penetration as it does to his craftsmanship. The cello part has been edited and fingered by Lucien Laporte Kirsch. Cellists should welcome this admirable contribution to their repertoire. S.

Piano

Bonn Sonatas by Beethoven Re-edited and Published

The three so-called "Bonn Sonatas" of the child Beethoven, first published in 1783 and not since then re-published excepting in certain editions of the composer's complete works, have now been issued in a new edition, with modifications of the young Beethoven's phrasing and dynamics designed to make them more adaptable to the present-day piano, by the Mercury Music Corporation.

These sonatas, which, along with the "Dressler" Variations, were referred to by Beethoven as his first works, have never received much attention excepting from an occasional musicologist. In difficulty they may be classed, broadly speaking, with the two little sonatas of Opus 49, although there are a few passages in them somewhat more difficult than any in those works. They are interesting as adumbrating certain later developed characteristics of style and for their spontaneity and exuberance of expression.

The first one, consisting of an Allegro Cantabile, an Andante with a main theme instantly reminiscent of the first theme of the opening movement, and a Rondo Vivace, is in the key of E flat (the Andante being in B flat). The second is in F minor, with a first movement foreshadowing

the "Pathétique" with an opening Larghetto Maestoso that is followed by an Allegro and recurs before the repetition of the material of that part, a floridly developed Andante in the relative major, and a sparkling Presto. The third, in D major, has an opening Allegro and a closing Scherzando and, in place of a slow movement, a Minuet with a set of six variations that strongly recall other sets written by the composer at later dates.

The choice movements of the three works are probably the first and third movements of the first and the third, and the Andante and Presto of the second. On the original edition's title page the composer's age was given as eleven. Many musicologists, on the other hand, have placed these sonatas as products of his thirteenth year. C.

Two-Piano Compositions Reveal Imagination

"Coal Scuttle Blues," for two pianos, by Ernst Bacon and Otto Luenig. Associated Music Publishers, Inc. (2 copies) \$1.50. Here is an ingenious and effective, if a trifle overlengthy, piece for duo-pianists in search of music with a contemporary flavor. Some of the directions: "flea bitten and slightly subordinate", "creamy smooth", "strumpetly trumpetly" add a new note to musical editorial comment. A bit slithery in its chromatic wanderings, the work must be played with great rhythmic exactitude. Audiences should eat it up. S.

Preludes by George Gershwin, transcribed by Gregory Stone. The familiar preludes in B flat, C sharp minor and E flat minor written for piano solo, have been discreetly and effectively transcribed and will undoubtedly find a still wider public through this medium (New World Music Corporation: Harms, Inc., distributor).

"In an Eighteenth Century Drawing-Room," by Raymond Scott, transcribed by Lenny Amber as a readily playable piano ensemble piece (Advanced Music Corporation). C.

Organ

Three New Pieces By Roland Diggle

THREE new pieces for organ by Roland Diggle again reveal this composer's ready fluency and resourceful imagination. One, published by the Edward B. Marks Music Corporation, is a "Prologue Elégiaque", a broadly conceived and sonorously effective piece. Another, the most extended one, is an "Ode Heroïque", a fine composition whose eloquence is intensified by many significant changes of key. It is inscribed, fittingly, to all organists with the armed forces and is published by Axelrod Publications in that firm's American Composers' Organ Series. The third, an "Elegiac



Arsene Siegel

Robert Elmore

Poem", issued by Sprague-Coleman, is in smaller frame but no less attractive with the tender wistfulness that pervades it.

H.W. GRAY has also made noteworthy additions to its imposing library of organ music, novelties of outstanding distinction being a "Bell Prelude" by Joseph W. Clokey and "A Song For the Golden Harvest" by Harvey Gaul, both published in the Saint Cecilia Series. The former, which begins adagio with an impressively measured chorale theme that is subsequently woven in against the sparkling chimes music and returns again in a climactic finale of tremendous impact, exploits some of the most intriguing sonorities of the instrument. Mr. Gaul's harvest song, on its part, is an elaborately planned and freely developed fantasia, of emancipated harmonic feeling, on an ancient Succoth tune and "S'hma Yisroel", involving also the traditional "Rock of Ages", the result being a brilliantly virtuosic organ solo.

Solo Voice

Three New Galaxy Songs Of Notably Fine Quality

THREE new songs that have just come from the Galaxy Music Corporation pay tribute to the high standard maintained by that house. One of them is by a new-comer to the firm's list, Arsene Siegel, of Chicago, who insofar as the wide public is concerned would seem to have kept his light under a bushel heretofore but who from now on may be expected to cut a deep furrow in this field of composition.

Mr. Siegel's song, "Keep Thou Not Silence, O God" (60 cents) is a setting of a text from the 83rd Psalm, and in it the composer discloses a notably well rounded craftsmanship, resourcefulness in creating mood and a shrewd understanding of how to build up dramatic effect. It reaches a climax of tremendous vocal and emotional impact. The song, dedicated "to men of all creeds fighting against the forces of intolerance and evil," is equally suitable for church or concert and is published in two keys.

The other two songs are "Wild Geese Flew to the South" (50 cents) by Charles Wakefield Cadman, and "Lift Thou the Burdens, Father" (50 cents) by Richard Hageman. Mr. Cadman's song is one of the finest that the composer has placed to his credit. In it Cyrus Caswell Johnson's poem receives a musical embodiment that is picturesque and suggestive of outdoor spaciousness in the night, with an imposing climax reached through a thrillingly insistent reiteration of the phrase "Flying high the stars". It is written for high voice.

As for Mr. Hageman's new sacred song, its significant melodic character and elaborate accompaniment intensify the emotional appeal. It is a setting of a beautiful prayer by Katherine Call Simons, and is to be sung by a

medium or high voice, the compass extending from D to E, with an optional phrase rising to A above the staff. C.

Miscellaneous

Latest Yuletide Novelties Include a Fine Pageant

A PAGEANT for Christmastide entitled "The Incarnate Word", by Robert Elmore and Robert B. Reed (\$1.00) just issued by J. Fischer & Bro., has unusual musical quality. It is written for solo soprano, solo baritone, chorus, organ and narrator, and is divided into four parts, "The Prophecy", "The Nativity", "The Adoration of the Magi" and "The Eternal Manger".

It leans heavily upon traditional Christmas music, but the authors have resorted for the most part to less familiar carols and hymns and treated these in most instances with exceptional choral effectiveness, while the purely original music, such as the Lento misterioso prelude and the background for Narrator's readings, is imaginative. Conspicuously beautiful carols used are the Moravian "Thou Child Divine" and the old English "The Virgin's Lullaby", while others are "How Brightly Beams the Morning Star", the old English "Three Kings Came from the East Country" and the Alsatian "Eastern Sages at His Cradle". Ancient plainsong is heard in "O Come, O Come, Immanuel", which is treated contrapuntally, and again in the music for the reading of the St. John gospel, which is based on "Divinum Mysterium", twelfth century plainsong. The performance-time is about 50 minutes.

The same house also publishes a little Christmas song, for solo voice, of charming simplicity of line by Bruce Joseph, entitled "O Young Carollers" (50 cents) with words by Etta May Van Tassel, in a range of one octave for medium voice, and an effective arrangement for soprano, alto and baritone of Pietro A. Yon's lovely "Gesù Bambino" ("The Infant Jesus").

New Choral Arrangement Of Twenty-third Psalm

A new choral arrangement, for women's voices in three parts, of "The Lord Is My Shepherd" is offered by Annabel Morris Buchanan, who has made use of the traditional text from Dyer's Psalmist (Kentucky, 1851) and clothed it with music of impressive melodic fervor and grace, while George Wald contributes a setting of affecting devotional beauty of "Jesus, the Very Thought of Thee", for mixed voices in three parts (soprano, alto and bass). Both are issued by Galaxy Music Corporation. C.

New Music Received For Women's Voices, Two Parts:

"Were I a Gardener", by Cecile Chaminade, arr. by Noble Cain (Ditson: Presser).

Canon Without Words and "The Little Church Bell", two canons for by Frederic W. Root, arr. by Charles Winter (Summy).

"Little Boy Blue", set in the Handelian manner by J. Michael Diack. "The Table and the Chair", by Victor Hely-Hutchinson, arr. by J. Michael Diack (Paterson: C. Fischer).

For Various Combinations, Sacred:

"Laude Dominum", and "Benedixisti Domine" by Steffano Bernardi, transcribed for five-part chorus of mixed voices, by Carl A. Rosenthal, with English texts (G. Schirmer).

"The Omnipotence", by Schubert, arr. for four-part men's chorus, with tenor solo, by Franz Liszt. "Lord, Hear Our Prayer", from Verdi's "Othello", arr. for five-part chorus of mixed voices by Adalbert Huguette. "Come, Blessed Death", by Bach, arr. for mixed voices in four parts, with tenor and soprano solos, by Walter Aschenbrenner (C. Fischer).

"Our Paschal Joy", Easter anthem by Pietro A. Yon, arr. by composer for soprano, tenor and baritone (J. Fischer).



On Nov. 20th over the coast-to-coast
NBC network, on the "Telephone Hour"

JAMES MELTON

Tenor, Metropolitan Opera Association

introduced

Richard Hageman's newest song

DON JUAN GOMEZ

Galaxy Music Corp., 17 W. 46th St., New York

ORCHESTRAS

(Continued from page 33)

Op. 4 and 12, which Harold Byrns (a composer born in Hanover but active in Hollywood and elsewhere) assembled and orchestrated, are respectively entitled "Suggestion Diabolique", "Despair alla Folia", "Farce Humoristique" and "Marche". In his instrumentation Mr. Byrns has had recourse to various standardized effects of orchestral diabolism without thereby enhancing in the slightest the value or suggestiveness of the originals. It was to the credit of the audience that the "novelty" had no more than a lukewarm reception.

Mr. Monteux conducted the "Tristan" music as if intensity were necessarily a question of acceleration.

P.

Monteux Offers Milhaud And Hindemith Works

New York Philharmonic-Symphony. Pierre Monteux, guest conductor. Carnegie Hall, Nov. 9, evening:

"Jubel" Overture.....Weber
Symphony in C, No. 1, Op. 21.....

Suite No. 2 from the music to
Caudel's play "Protée".....Milhaud
"Pièce Héroïque".....Franck-O'Connell
Symphony, "Mathis der Maler".....Hindemith

This was a curiously assorted program, but it contained something to appeal to almost any musical taste. Mr. Monteux's affection and understanding for contemporary music were very much in evidence in the Milhaud and Hindemith works. The music for Caudel's play is more than a pastiche of effects; it is a powerful evocation of a pagan and primitive world. The imitations of native pipes and drums, the exotic dissonances and intoxicating rhythms of this score work emotionally as well as intellectually upon the listener. When it first appeared, it was a sensation and battle center. Today we can hear it and enjoy it for its own sake.

The really overwhelming experience of the evening, however, was Hindemith's "Mathis der Maler", which never fails to bring an audience to its feet, in spite of the fact that it is conceived in a spirit of mystical pain and exaltation utterly remote from our modern world. Mr. Monteux conducted it with admirable authority, though the music never really took wings. If

he missed its radiance and glow, the conductor gave a masterly account of the structure of the score.

The Beethoven was solidly played, but Weber's overture should have been left on the shelf and Charles O'Connell's orchestration does nothing to mitigate the melodramatic commonplaces of Franck's far from heroic piece. By the end of the concert, all this was forgotten and forgiven in the excitement of Hindemith's superb music.

S.

City Center Opera

(Continued from page 11)

fresh and imaginative treatment of the stage action and more careful musical coordination. The audience was large and full of enthusiasm.

S.

Cassard in "Tosca"

An enjoyable, if spotty, "Tosca" was given its first performance on Nov. 15. Frances Cassard and Mario Berini sang the roles of the actress and the painter with verve and spirit, although their vocalizing in some of the more tempestuous passages adhered too closely to the old "hammer and tongs" operatic tradition.

Mr. Berini drew howls of delight from his listeners with "E Lucevan le Stelle". However, his greatest artistic achievement of the evening was "O Dolci Mani", superbly handled and unfortunately left unremarked by the majority of the Center audience.

Inclined to force her voice and thereby produce a shrill quality on some of her higher notes, Miss Cassard seemed conscious of merely "acting" her part throughout the first and most of the second act. Later in the opera the sweep of the story appeared to make her forget the nervousness that gave her interpretation a jittery, stilted coloring, and she appeared to much better advantage.

George Czaplicki as Baron Scarpia delivered the most telling performance of the evening. He injected significance and drama into every phrase of his part and exercised a tasteful restraint that made his Scarpia a far cry from the often depicted mustache-twirling villain.

Scenery for the first two acts was commendable—lighting effects were certainly noteworthy. The pseudo-naturalism of the moving clouds in the last act was somewhat distracting

BACK HOME
Marjorie Lawrence
Sees a Blooming
Wattle Tree in Her
Native Australia
After Five Years' Ab-
sence. The Wattle is
Australia's National
Flower



© The Argos

as well as the overly colored soldier's costumes and the "musical-comedy" battlements.

Laszlo Halasz directed the well coordinated score. William Wymetal was stage director.

"Gypsy Baron" Given

In view of the Mozart singspiele, the satires of Gilbert and Sullivan and burlesques of Offenbach which lie dust-gathering and forgotten, the revival of "Gypsy Baron" on Nov. 14 was, in a way, regrettable. However, the verdict of an overwhelmingly majority of the audience was in no way affected by any such misgivings. The soporific funniment of the operetta's book and its insipid attempts at melodrama were tolerated, and by some, enjoyed, while Strauss's tuneful score was applauded with great enthusiasm.

Against lavishly colored scenery reminiscent of an Easter greeting card, William Horne sang exceptionally well as Barinkay, but did not give nearly so satisfying a performance as in "Manon Lescaut." Polyna Stoska sang Saffi with warmth and skill, although her impersonation of the gypsy girl was scarcely believable, even in the operetta idiom.

Stanley Carlson and Paul Dennis furnished comic interest. The rest of the cast included Alice Howland, Marguerita Piazza, Thomas Hayward and the impressive talents of Carlton Gauld.

Laszlo Halasz conducted the performance. The orchestra was adequate, certainly, but did not always follow the singers too closely. Helen Platova directed the ballet. It was later announced that "Gypsy Baron" will be held over for a week after the close of the regular season, beginning Nov. 28.

M.

Irene Manning Returns To the Concert Stage

Irene Manning, screen star, who is currently making an extensive European tour with a U.S.O. Camp Shows unit, expects to return here in several weeks to start a transcontinental concert tour. To moviegoers, she is known from such screen vehicles as "Shine on Harvest Moon," "Desert Song," "Doughgirls," "The Big Shot" and "Yankee Doodle Dandy."

Before embarking on her film career, she was known to concert goers as a memorable recitalist with a beautiful soprano voice equal to the demands of dramatic Mozart arias, and at the same time suited to the lyricism of Verdi. She has been co-starred in light operas with John Charles Thomas. Miss Manning has just signed a contract with the National Concert and Artists Corporation who will manage her concert activities.

Homecoming Singer Warmly Received

Marjorie Lawrence Concludes Highly Successful Australian Tour

MELBOURNE.—The vivid personality of Marjorie Lawrence, her gallant fight against physical disabilities, her her tolerant catholicity of program resonant wealth of vocal tone and selection ensured triumphant success for the soprano's homecoming concert season in Melbourne and Victorian country centres.

Artistically the singer gave of her finest in Wagnerian excerpts, handled with the authority born of natural inclination reinforced by prolonged study and experience. With the operatic items may be coupled some grandly sung and seldom heard examples of Richard Strauss and a tenderly phrased version of Schubert's "Linden Tree".

Miss Lawrence has sung for thousands of servicemen and women in Northern Australia and, if adequate transport can be arranged, will visit the military camps and hospitals in New Guinea. One of her most deeply appreciated concerts was given at the Heidelberg Military Hospital (Victoria). At all her public appearances the soprano has received able assistance from her Belgian born pianist Raymond Lambert who has a deservedly high reputation throughout Australia both as solo artist and accompanist.

Lauri Kennedy is another Australian whose return from America has given pleasure to musicians and the general musical public. As soloist with the Sydney and Melbourne symphony orchestras and in collaboration with his talented wife, Dorothy Kennedy, the cellist has given many illustrations of his serious and fastidious art.

Among the resident musicians, the pianist, Vera Bradford, who received her post-graduate training in America, is displaying sound and well disciplined musicianship in a series of interstate recitals, and the South Australian violinist, Lyndall Hendrickson, shows steadily improving powers of self-expression.

BIDDY ALLEN

"Traviata" Opens Indianapolis Concert Series

INDIANAPOLIS.—The Martens Concert series opened before a capacity audience at the English Theater with the presentation of Charles L. Wagner's company in the production of "La Traviata". Nadine Conner, as Violetta, won her listeners' enthusiasm with her lovely singing and portrayal of the role. Also outstanding was Mack Harrell's rich baritone, in the role of the father, Giorgio Germont.

SONGS FOR Christmas

Compiled by Ella Hjertaas
FOR ADULT SOLOS

An unusual and attractive gift book of fourteen songs for the solo voice, with piano accompaniment. These are the hard-to-find, beloved Christmas numbers such as:

THE HAPPY CHRISTMAS: LULLABY ON CHRISTMAS EVE: ON THE MOUNTAIN TOP BLOWS THE WIND MILD: JOSEPH, DEAREST JOSEPH MINE, and others.

Charming illustrations by Ingeman. Not a child's book. This is for the soloist and for the home where group singing at Christmas is the custom. Complete with gift envelope..... \$1.00

AUGSBURG PUBLISHING HOUSE

MINNEAPOLIS 15, MINN. (Dept. M)



Audiences Throng Opera and Ballet

Philadelphians Welcome "Traviata" and Ballet Theatre Visit

PHILADELPHIA—A capacity house heard the Charles L. Wagner production of "La Traviata" under Philadelphia Forum auspices at the Academy of Music on Nov. 6. Paul Breisach conducted and the stage direction was in the hands of Désiré Defrère. Stella Andreva's Violetta possessed great appeal as to voice and characterization. Jacques Gerard, the Alfredo, compassed his part capably and Carlo Morelli as Germont père endowed the role with the requisite vocal and histrionic touches. Completing the cast were: Doris Doree, Laura Castellano, Ludovico Oliviero, Anthony Amato, Frank Gamboni and Eugene Morgan. A well-trained choral ensemble contributed to the success. Sponsored by the local management

of Emma Feldman, the Ballet Theatre played a four-night engagement at the Academy of Music on Nov. 7-10 with all performances sell-outs. New to this city were: "Fancy Free"; "Tally-Ho"; "Waltz Academy" and "Graduation Ball". Conductors Antal Dorati and Moïse Zlatin had the advantage of leading a large orchestra which included a good number of Philadelphia Orchestra instrumentalists.

W. E. S.

San Antonio Hails Opening of Series

Kaskas Sings for Tuesday Musical—Munsel Appears for Friends of Music

SAN ANTONIO—Anna Kaskas, Metropolitan contralto, opened the Tuesday Musical Club Artist Series in its 22nd season on Oct. 31. A record audience at San Pedro Playhouse was of one mind in its enthusiasm for the artist. Her program comprised arias from Mozart's "Titus" and Gounod's "Queen of Sheba", a group of eight songs from Schumann's Op. 42, a group of five songs by Poulenc and songs by Paxon, Glinka, Head and Hageman. Walter Robert was an excellent accompanist. A faculty concert at Trinity University opened a series recently in the University Auditorium. Two new members were heard, Sarah Titus Kring, violinist, and Elwyn Carter, baritone, head of the voice department. Gladys Calder Brooks, head of piano department, also appeared.

The Friends of Music Series, Mrs. James A. Devoe, sponsor, opened its 11th season with the largest audience in its history at a recital given by Patrice Munsel, coloratura soprano of the Metropolitan Opera, at the Municipal Auditorium. Assisting were Stuart Ross, pianist and Evelyn Crocker, flutist. Einar Krantz, pianist, a new member of the music faculty of Our Lady of the Lake College, was heard in recital Oct. 25. Sgt. Barbara Lee Chadwick, of the WAC Recruiting Station, was presented in recital recently by the Tuesday Musical Club and by the Sigma Alpha Iota Sorority of Our Lady of the Lake College for the benefit of the War Chest Fund.

G. T.

Omaha Organizations Offer Concerts

OMAHA, NEB.—The Tuesday Musical Club opened its season with a brilliant recital by Eleanor Steber at Central High School Auditorium, on Oct. 18. The capacity audience was enthusiastic. James Quillian proved a most excellent accompanist.

At Joslyn Memorial on Oct. 1 the Society of Liberal Arts presented Haydn's "Creation", with Maurice Thompson directing. Soloists were Mildred Gibson Slocum and Laura Hudson, sopranos; Paul Floyd, tenor, and D. Ralph Appelman, bass, who were ably supported by Mrs. Howard Rushton at the organ and Mrs. Nelson T. Thorson, pianist.

The initial program of the Morning Musicales on Oct. 20 at Joslyn Memorial offered a "streamlined" version, in modern dress, of "Carmen". Gean Greenwell acted as narrator, and assumed the roles of Zuniga and Escamillo. Other members of the cast were Jean Carlton as Micaela and Frascuita. Pauline Pierce as Carmen and Frederick Schweppe as Don Jose.

E. L. W.

Menuhin Pleases Kansas City Audience

KANSAS CITY, Mo.—Yehudi Menuhin, violinist, appeared in concert Oct. 15 in the Music Hall playing to a large audience with his usual splendid artistry. Ava Comin Case, pianist and national president of Mu Phi Epsilon, opened the 24th season of musicales for the local chapter at Edison

DRAGON TAMING

Emanuel List, Noted for His Portrayal of Fafner, the Dragon, in "Siegfried", Demonstrates the Best Method of Taming One on the Mascot of Hunter College. Where He Opened the Concert Series and Was Guest at a Party



Hall Oct. 24. Her program included compositions of Bach, Debussy, Respighi and Rachmaninoff with the major number a poetic and well-balanced interpretation of the Chopin Sonata, Op. 58. She was warmly received throughout her interesting program.

Gardner Read and his wife, Gail Read, will give several out-of-town recitals soon presenting programs of Mr. Read's compositions. Ethel Bartlett and Rae Robertson opened the

Fritschy Series Oct. 24 in the Music Hall with a brilliant program of two-piano numbers.

L. P.

Institute of Musical Art Awards Scholarships

The Institute of Musical Art of the Juilliard School of Music, began its 40th season with the largest enrollment in its history. Scholarships were awarded to 57 students from 13 states, Canada, Costa Rica and Mexico.

Mrs. H. H. A. Beach

Composer-Planist

THE BARCLAY

111 East 48th St., New York

Ruth Bradley

Teacher of Piano—Accompanist

14 Washington Place East, Apt. 11A.

New York City

Telephone SPring 7-3700

Leon Carson

Teacher of Singing

Member Amer. Academy of Teachers of Singing

Repertoire - Program Building

160 West 73rd St., New York City

TRaf. 7-6700 SUsq. 7-1880

Lillian Evanti

International Lyric Soprano

COLUMBIA MUSIC BUREAU

1910 Vermont Ave., Washington, D. C.

Viktor Fuchs Vocal Studios

New York—44 West 77th St. TR. 7-7716

Philadelphia—1619 Spruce St. (Wednesdays)

Hollywood—Summer Master

Class July and August.

Carl Gutekunst

Teacher of Singing

Member Amer. Academy of Teachers of Singing

27 West 67th Street, New York 23

SU. 7-3750

John Alan Haughton

Teacher of Singing

220 West 57th Street, New York

Phone: COLUMbus 5-0964

Yvonne St. Cyr

Voice Builder

CONCERT—RADIO—OPERA

Pupils placed in Messrs. Shubert Productions

(without fee)

108 WEST 73rd ST. NEW YORK CITY

TRafair 7-6700

Helen Thomas

Composer-Singer

105 W. 55th St., N. Y. C.

Phone: Circle 7-5790

Cara Verson

Planist

Foremost Exponent of Modern Music

Season 1944-45 now Booking

Harry Culbertson, Inc., Manager,

5525 Blackstone Ave., Chicago

HERBERT JANSSEN

Leading Baritone, Metropolitan Opera Association

IS AVAILABLE FOR A LIMITED NUMBER OF TALENTED PUPILS

Hotel Ansonia, 73rd St. and Broadway, New York 23—SU. 7-3300

EMILIO DEGOGORZA

The art of singing in all its branches

110 West 55th Street, N. Y. C.

CI 6-7529

SCOTT BIGGS

TEACHER OF SINGING

Phone: Hollywood 3295

2251 Cahuenga Blvd. HOLLYWOOD, CALIF.

LISBET HOFFMANN KOEHLER

Pianist

Studies: The Music Dept. of the ETHEL WALKER SCHOOL, Simsbury, Conn. Bedford Hills, N. Y., and New York City

BERNARD U. TAYLOR

Teacher of Singing

Faculty: INSTITUTE OF MUSICAL ART, Juilliard School of Music

Address: 464 RIVERSIDE DRIVE, NEW YORK

EVAN EVANS

BARITONE

Teacher of Singing

Faculty Juilliard Graduate School • Institute of Musical Art • Chautauque Summer School

BELLE JULIE SOUDANT

TEACHER OF SINGING

Faculty: Institute of Musical Art of Juilliard School of Music

Studio: Address: 200 West 57th Street, New York

Arthur Lora

SOLO FLUTIST—METROPOLITAN OPERA ASS'N

FACULTY—Juilliard School of Music

Manhattan School of Music

Conservatoire De Musique et D'Art Dramatique Montreal, Canada

Suite 25 • • • • • 1425 Broadway, New York City

Studies: 41 Central Pl. W. New York

MAKE SINGING A JOY! THROUGH ADELAIDE GESCHIEDT'S

System of Normal Natural Voice Development

Phone TRaf. 7-9681

RADIO *New Format for Metropolitan Auditions*

By JEAN EMERY

RENOVATED with a new format and new title, the erstwhile "Metropolitan Opera Auditions" of the Air is scheduled to return to the Blue Network Sunday, Nov. 26 at 5:30 for its tenth year. Now known as "The Metropolitan Opera Presents", the series will continue auditioning talented young singers, the most promising of whom will be awarded Met contracts.

One of the changes this season will be the appearance of a Metropolitan star each week along with one auditionist. Licia Albanese is scheduled for the opening program and Ezio Pinza, Jarmila Novotna and Charles Kullman will appear early in series. The Met singers will perform two of their favorite arias before the auditionist is heard. There will also be a brief dramatization of an event from the guest artist's life, such as a first operatic assignment or a similar occurrence which had an important effect on his or her career.

Wilfred Pelletier, Metropolitan Opera conductor, leads the orchestra and is in charge of selecting auditionists, as in the past. This year however, Mr. Pelletier will not travel around the country to hear the singers. Instead, applicants who feel they are qualified for an opera career are asked to write for an

application blank. They will then be auditioned by opera officials and those chosen will be given a broadcast hearing before a committee of judges on Sunday afternoons during the opera season. While preparing for their auditions the singers will be able to avail themselves of the facilities of the opera house, including conductors, coaches and, of course, when they go on the air, the Metropolitan Opera Orchestra conducted by Mr. Pelletier.

Edward Johnson, general manager of the Met, will be present each week to introduce the auditionists and discuss opera in general. As in the past the final winners will be awarded a contract to sing at the Met. The runners-up will get cash prizes in addition to the Met's option on their services.

Audition winners who have been taken into the Met from 1936 up to the present are Anna Kaskas, Arthur Carron, Maxine Stellman, John Carter, Leonard Warren, Annamary Dickey, Mack Harrell, Arthur Kent, Eleanor Steber, Mary Van Kirk, Mona Paulee, Lansing Hatfield, Clifford Harvuot, Elwood Gary, Frances Greer, Margaret Harshaw, Patrice Munsel, Christine Johnson, Regina Resnik, Morton Bove, Hugh Thompson, and William Hargrave. A number of runners-up were also added to the roster, including Lucille Browning, Rise Stevens, John Gurney,



Scene of a Metropolitan Auditions of the Air, with Wilfred Pelletier Conducting for the Singers and Edward Johnson Sitting at the Left

Nicolas Massue, Emery Darcy, John Dudley, Jean Dickenson and Raoul Jobin. The total number of new singers whom the Met has gained through the Auditions is now 34.

The preliminary hearings, which began on Nov. 8, are being held on Tuesday and Wednesday afternoons. Anyone wishing an appli-

cation blank may write to Miss Helen McDermott, secretary, "The Metropolitan Opera Presents", 230 Park Avenue, New York 17. Contestants are judged on musicianship, quality of voice, personality, intelligence, experience and operatic repertoire. The sponsor for the series remains the Sherwin-Williams Company.

Along Radio Row

The decision of Andre Kostelanetz and his wife, Lily Pons, to devote themselves to further overseas trips to entertain servicemen has resulted in the discontinuation of CBS's *Pause That Refreshes*. At such short notice it was impossible to obtain a replacement, so the final program will take place early in December. . . . Three concerts by Leopold Stokowski and the New York City Symphony Orchestra are being broadcast by NBC on Nov. 21, Dec. 5 and Dec. 19 from 6:15 to 6:40. The musical numbers will be arranged so that the radio audience will hear a complete program. . . . The first Met opera broadcast this season will be "Die Walküre" on Dec. 2. The leading roles will be sung by Helen Traubel and Lauritz Melchior. . . . The *Treasure Hour of Song*, Mutual's Thursday night series starring Licia Albanese and Francesco Valentino with Alfredo Antonini conducting has returned to the airways for its fourth season. . . . Henry Weber marked the completion of 20 years as an opera and symphony conductor on Nov. 11, the same day that the Chicago Theater of the Air returned to Mutual. Mr. Weber was instrumental in creating this program which is now in its fifth year under his direction. . . . A redistribution of supervision in CBS's music division places James Fasset, formerly executive supervisor of the division, in the serious music department with Larry Puck supervising light music. . . . The Boston Symphony's broadcast from New York over the Blue on Oct. 18 was a sell-out to purchasers of \$100 and \$1000 war bonds. This program also marked the return of announcer Gene Hamilton after his honorable discharge from the service.

Birthday of Radio's Oldest Program

The West Coast's *Standard Hour* entered its 18th year of consecutive broadcasts last month. Begun on an experimental basis in 1926, it was NBC's first Pacific Coast chain program. Although the hour is sponsored by the Standard Oil Company of California, no sales talks or commercials are carried. The sponsor is identified merely as "Standard of California." As a matter of fact newcomers to the program sometimes listen regularly for weeks without being aware that the sponsor is an oil company. This example, incidentally, might well be followed by other sponsored symphony programs. A long and impressive list of world-famous soloists and conductors has appeared on the program with a number of major West Coast symphony orchestras.

Telephone and RCA Hour Soloists Announced

NBC's *Telephone Hour* lists coming soloists on the Monday night spot as follows: During December-Heifetz on the 4th; Anderson on the 11th; Casadesu on the 18th; Traubel on the 25th. In January-Kreisler on the 1st; Lawrence on the 8th; Pinza, the 15th; Sayao, the 22nd; Heifetz, the 29th. In February Melton and Eddy sing on the 5th and 12th respectively and Kreisler plays on the 19th. On Nov. 27 Lily Pons is scheduled to make her last appearance before going overseas and she will appear again on April 2, if she returns by that date. . . . Music America Loves Best, the RCA-sponsored Sunday afternoon show over NBC will present Jeanette MacDonald and Thomas L. Thomas on Dec. 3. Artur Schnabel and Kerstin Thorborg are scheduled for the 10th, with Leonard Warren and Miliza Korjus booked for the 17th. Menuhin will appear on the 24th and Grace Moore on the 31st.

Toscanini Continues Beethoven Cycle

THE fourth and fifth broadcasts of Arturo Toscanini's comprehensive Beethoven Festival Series with the NBC (General Motors) Symphony had the rapt attention of nationwide audiences on Nov. 12 and 19. By far the more rewarding of the two was that of the 12th, which had the valuable services of



Ania Dorfmann

Ania Dorfmann as soloist in the First Piano Concerto and included the "Egmont" Overture and the Lento Assai and Vivace from the String Quartet in F. The concerto and the excerpts from the string quartet were happily juxtaposed to demonstrate the progressive spiritualization of Beethoven's art. In contrast to the early piano vehicle, which is Op. 15, and remains heavily stylized in the classic idiom of the day, came the quartet music, which is Op. 135, and reveals the composer in the last months of his life when formalities no longer meant anything to him and he spoke with the lofty serenity of the inner voice alone.

The chaste beauty of the music was not enhanced by the arrangement for string orchestra, but neither was it violated. The concerto was displayed in the revealing light of Miss Dorfmann's brilliant technique and the unfailing warmth of her tone.

The broadcast of the 19th, offering the Seventh Symphony and the "Leonore" Overture No. 2, was less rewarding. Mr. Toscanini took the symphony, especially the Presto and the final Allegro, at a relentless pace, and one could have regulated one's watch by the metronomic precision of his

beat. No ritardandos, no accelerandos, no rhythmic nuances; just a driving propulsion with heavy accentuations which turned the symphony into a kind of ecstatic dance. Mr. Toscanini seems to tend more and more to this kind of rigidity and oversimplification of rhythmic design and it threatens to impair his interpretations seriously. E.

"Eroica" on Third Program

Arturo Toscanini chose the "Eroica" for the third of his current series of Beethoven broadcasts with the NBC Symphony at Radio City on the afternoon of Nov. 5. At the conclusion of the mighty work, the audience rose to its feet and cheered the conductor and the orchestra. Less warm, less human in its conception than it was some years back, Mr. Toscanini's interpretation still has tremendous power and of course that impeccable finish which has become second nature with him. In the slow movement, he loosened the reins a bit, and the orchestra played with greater freedom of spirit. One sensed a spaciousness and intimate communication in this movement which were lacking in the rest of the symphony. The performance was prefaced by an unusually sophomoric address, teeming with misconceptions about Beethoven and his music. S.

Sydney, Australia Plans Orchestra

PLANS for the founding of a symphony orchestra in Sydney, Australia, were broadcast by the Australian Radio recently. The annual cost of \$175,000 is to be borne by the Sydney City Council, the New South Wales Government and the Australian Broadcasting Commission. The project to establish the orchestra was stimulated, it was stated, by the recent visit of Eugene Ormandy, conductor of the Philadelphia Orchestra.



THE G.I. FIGHTS
COLD, HEAT, RAIN, SNOW, MUD AND EVER THE
ENEMY! Have we any right to our daily comforts and
security unless we

BUY BONDS

and speed the day when our fighters can come home and
enjoy these rights too?



The members of the musical profession have been out-
standing in their service to the Armed Forces—at home
and abroad—and have contributed a generous share in
all the War Bond drives.

They now pledge themselves, as so many others have, and
must, to continue in their duty as Americans, by giving—
to their fullest capacity—to the

SIXTH WAR LOAN



Don't Take Victory for Granted!
They are Fighting for It—
You must PAY for It!

Fabien Sevitzky

and the INDIANAPOLIS SYMPHONY ORCHESTRA

*Forced to reject twice as many
tour engagements as they were
able to accept for 1944-1945**

NOW BOOKING 1945-1946



***Accepted**

Lima, O. (Nov. 27)
Jamestown, N. Y. (Nov. 28)
Corning, N. Y. (Nov. 29)
Syracuse, N. Y. (Nov. 30)
Springfield, Mass. (Dec. 1)
Hanover, N. H. (Dec. 2)
Keene, N. H. (Dec. 3)
New Bedford, Mass. (Dec. 4)
Bridgeport, Conn. (Dec. 5)
New York City (Dec. 6)

Cumberland, Md. (Dec. 7)
Steubenville, O. (Dec. 8)
Springfield, O. (Dec. 9)
Bloomington, Ind. (Dec. 12)
Bloomington, Ill. (Jan. 15)
Peoria, Ill. (Jan. 16)
Danville, Ill. (Jan. 17)
Anderson, Ind. (Feb.)
La Porte, Ind. (Feb. 25)
Keokuk, Ia. (Feb. 26)
Ottumwa, Ia. (Feb. 27)

Winnetka, Ill. (Feb. 28)
Manitowoc, Wis. (Mar. 1)
Appleton, Wis. (Mar. 2)
Oshkosh, Wis. (Mar. 3)
Chicago, Ill. (Mar. 4)
Muskegon, Mich. (Mar. 5)
Terre Haute, Ind. (Mar. 12)
Evansville, Ind. (Mar. 13)
Paducah, Ky. (Mar. 14)
Lafayette, Ind. (Mar. 17)
Richmond, Ind. (Mar. 19)



HOWARD HARRINGTON, Mgr.
Murat Theater — Indianapolis 4, Indiana — Riley 9596